

Spring Millinery  
Number

# VOGUE

February 15-1917  
25 Cents



The Vogue Company  
CONDE NAST, Publisher

—Helen Dryden—





# Quality

Quality buyers have always selected the Rauch & Lang as a matter of course. Its prestige is built upon the corner-stone of sixty-four years' reputation for making only the highest class quality vehicles.

Rauch & Lang coach building, exquisite artistry of exterior design and interior appointments, unequalled mechanical construction, protective factors and workmanship, always make it incomparable.

It is a luxurious treasure—beautiful, simple, dependable, silent and safe.

*Stunning Models on Display at the Shows*

***Rauch & Lang  
Electric***

*"The Social Necessity"*

THE BAKER R & L COMPANY  
CLEVELAND, OHIO





To insure Victor quality, always look for the famous trademark, "His Master's Voice." It is on every Victrola and every Victor Record. It is the identifying label on all genuine Victrolas and Victor Records.

## The greatest artists of all the world make records for the Victor exclusively

Besides bringing to you the magnificent interpretations of the world's greatest operatic artists, Victor Records also present to you the brilliant renditions of the most famous artists of the concert stage.

Wherever these great artists appear, in opera or on concert tour, they are greeted by hosts of delighted music-lovers.

But great and enthusiastic as these audiences are, they are far outnumbered by their vast Victor audiences who hear and applaud their superb art on the Victrola.

And because their Victor Records are absolutely true to life, you enjoy in your own home all the exquisite beauty of interpretation which has established Victor supremacy on a basis of great things actually accomplished.

There are Victor dealers everywhere, and they will gladly show you all the various styles of Victrolas and play any music you wish to hear. Ask for a copy of the Victor Record Catalog—the most complete catalog of music in all the world.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**

Berliner Gramophone Co., Montreal, Canadian Distributors

**Important warning.** Victor Records can be safely and satisfactorily played only with *Victor Needles or Tungs-tone Stylus* on Victrolas or Victor Records. Victor Records cannot be safely played on machines with jeweled or other reproducing points.

New Victor Records demonstrated at all dealers on the 28th of each month

# Victor Records





*"Kleinerts!"*



*"The New Flesh Colored 'Kleinert Gem' is as Dainty as a Rose Petal"*

"THESE new flesh colored 'Kleinerts' are so different from the dress shields of a few years ago! They are so exquisitely soft and silky, so prettily made, that they just match my finest lingerie. And 'Kleinerts' are as washable as a handkerchief.

"No one would ever know you had them on—not even in the sheerest gown. The wonderful new flesh color dress shields 'Kleinerts' have invented, blend with the flesh of the arms perfectly, and the overstitched edges are so flat they can't show through the thinnest fabric.

"I have 'Kleinerts' in all my dresses, waists and suits. Otherwise, I would ruin them with perspiration—and how uncomfortable and poorly groomed I would feel

without them! The pretty opera shape flesh colored 'Kleinerts' illustrated, is ideal for evening dress wear.

"For my sheer waists and dresses I now use the invisible flesh colored 'Kleinerts Gem.' For my heavier garments and suits I use the white 'Kleinerts Gem,' which are a trifle heavier than the flesh colored 'Gem' Dress Shields.

"These shields are lined with pure gum rubber and moisture can't possibly get through them. Each pair carries a clear guarantee right with it.

"All dealers sell 'Kleinert' Dress Shields in all sizes, shapes and colors, and many sell ready-to-wear garments with 'Kleinerts' in them. Of course, you know all of those pretty Betty Wales dresses contain 'Kleinerts'."

*It isn't ready-to-wear without Kleinerts.*

I. B. KLEINERT RUBBER CO., NEW YORK

*Makers of Kleinert Rubber Sheetings, Baby Pants, Bathing Caps, etc.*



# Franklin Simon & Co.

PARIS  
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON  
29 Jewin Crescent

## *Exclusive Spring Millinery*

Model Hats  
made in our  
own workrooms



*On Sale in our  
Paris Millinery Shop  
fourth floor*

No. 40—*Taffeta Turban* in black, white and all colors, trimmed with straw rosettes and ribbon.

*Special 15.00*

No. 46—*Straw Mushroom Hat* in black, white and all colors, taffeta crown embroidered in colors.

*Special 15.00*

No. 44—*Rolled Brim Milan Turban*, in black, white and all colors, trimmed with novelty band and ornament.

*Special 20.00*

No. 42—*Chrysanthemum Straw Mushroom Hat*, in black, white and all colors, faced with taffeta, fancy wreath of small straw flowers and gros-grain ribbon bow.

*Special 18.00*

No. 48—*Novelty Braid Tam o' Shanter* in black, white and all colors, with moire ribbon band and buttons.

*Special 18.00*

These Hats made to order in our workroom.

All orders filled in two days' time.





# Madame Lyra

## CORSETS

*Every* really fashionable woman has an individual charm of personality. The woman who knows, never depends upon modish hats and gowns alone to gain for her the distinction of being smartly fashionable.

She knows that personal charm depends upon graceful poise, a perfect figure and freedom of movement. She herself is fashionable, and her individuality is reflected in her smart appearance on every occasion.

The woman of fashion and wealth is most particular in her choice of a corset. She selects a corset whose correct style design, exquisite materials and perfection of fit meet her most exacting requirements.

The Madame Lyra Corset is the ideal corset of every woman who knows. That is why it has gained a pre-eminent position in the world of fashion. You will find the smart spring models pictured here in the better stores in every city.

*Model 7277*—Designed especially for slender figures. In cut and fabric, this corset is surely "ideal." It is made in Aeroplane Silk of unusual elegance and trimmed with exquisite lace. The low bust, long skirt and light boning make it just the soft, clinging corset so desirable for the tall, willowy figure or the petite figure. An ideal evening corset for medium figures, as well. White or pink silk at \$12.00.

Same design is *Model 3677*, in dainty silk coutil, trimmed with satin ribbon, lace and bow. White or pink; sizes 19 to 30; \$5.00.

*Model 3662* is for medium and well developed figures. Has low bust, ample fulness. Higher in back to give that smooth, pretty effect. The long skirt has elastic gores at sides to afford ease in sitting. Made in Silk Brocade, white or pink, finished with lace and ribbon. Sizes 20 to 30. \$5.00. Same design in white or pink Coutil at \$3.50.

*Model 6656*—For the fashionable woman of large figure, this Madame Lyra Corset is ideal. The top is low in front, with elastic inserts; higher in back to care for shoulder flesh; skirt is very long, with elastic gores to control the thighs. The closely boned back assures the modish flat lines. It is made in a beautiful Silk Brocade, exquisitely trimmed. Sizes 24 to 32. \$10.00.

Same style design in a different pattern of Silk Brocade at \$8.50.

*Ask at the Better Stores to see the 1917 Madame Lyra Models.*

*Catalog if desired*

LYRA CORSET MAKERS  
DETROIT

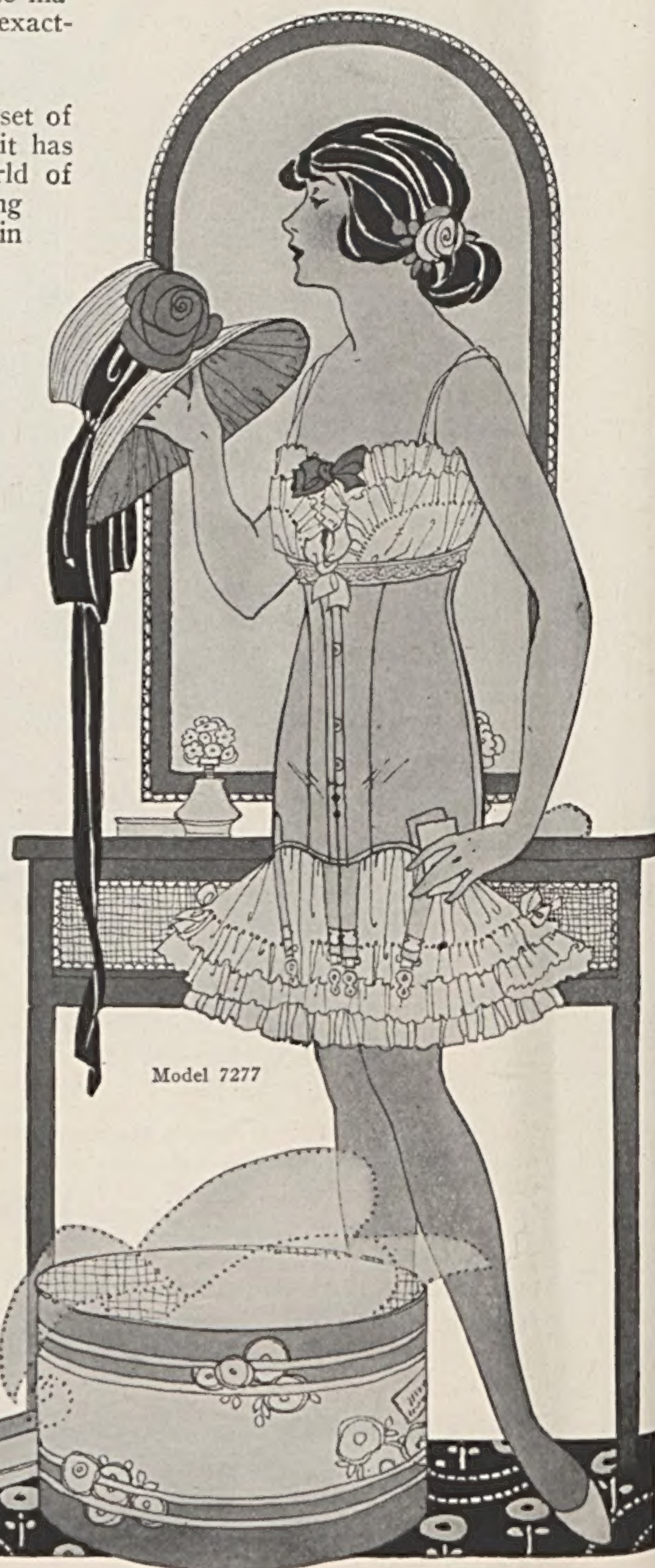
NEW YORK CHICAGO SAN FRANCISCO



Model 3662



Model 6656



Model 7277





# PAUL POIRET

The World's Greatest Fashion Genius

*will be accessible to you!*



NO name in all the realm of fashion, in all the long history of dress, has ever reached so pre-eminent a renown as that of Paul Poiret.

His word is inspiration for the best dressed women of the Continent. The reflection of his art has been felt throughout the world, and his influence has dominated the style changes for the last ten years. Now comes what is doubtless the most amazing statement that has ever been issued from fashion headquarters.

Paul Poiret is going to make models specially adapted to the American woman—models which can be reproduced in clothing bearing all his personality, at prices to suit the average American pocket book. Through the co-operation of his American company, he will reach the women throughout this country, who have hitherto been unable to share in the fruit of his genius. He will bring to these women garments which, while they are emphatically of Poiret, and Poiret alone, have been specially designed for *La Belle Américaine*, which are simple, practical, and suitable for her and her alone. *Poiret knows the American woman*; to know her is to admire; his admiration has inspired this interpretation of her personality and this service of her special needs.

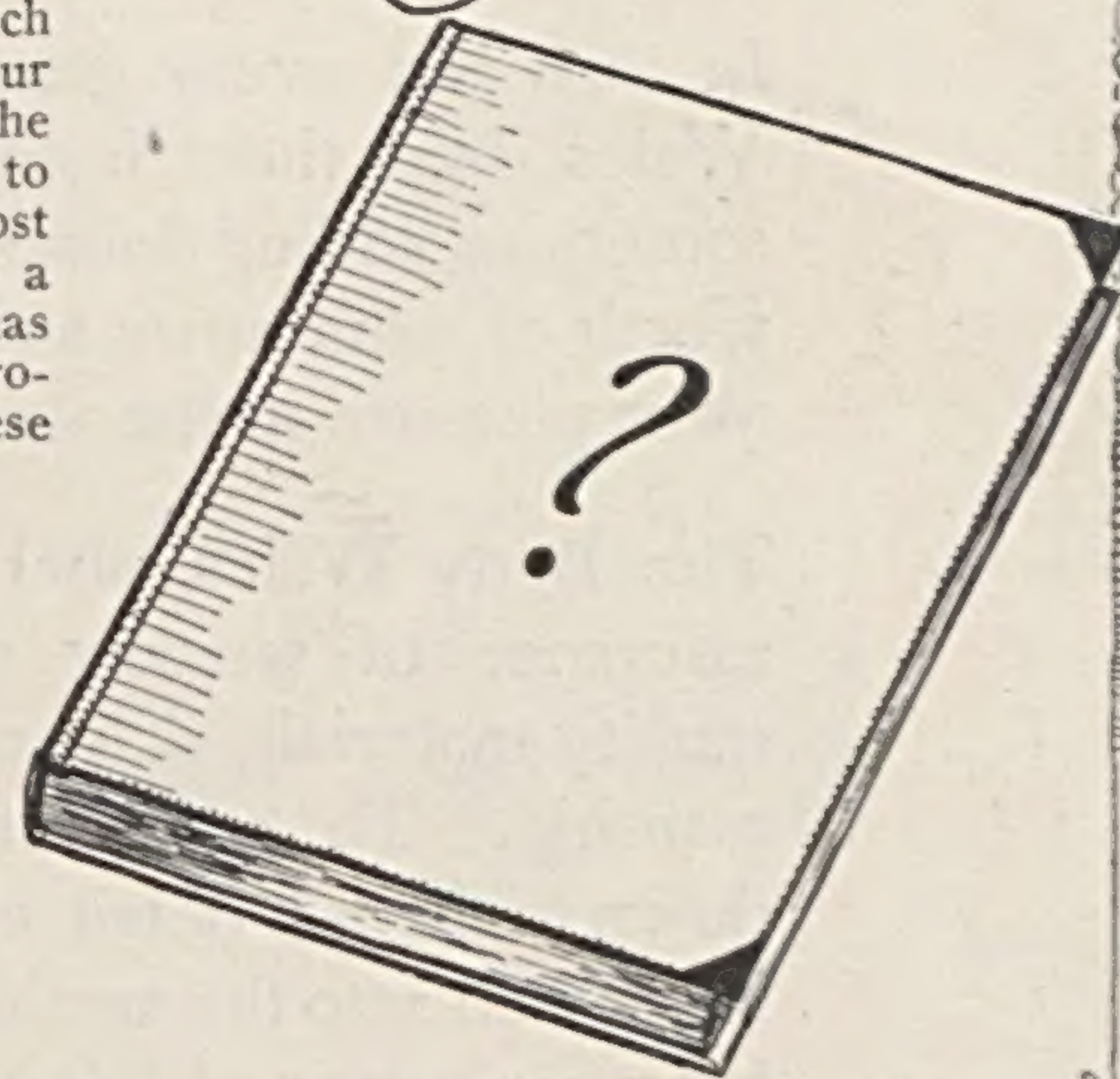
Poiret's story and his designs have been brought forth in an album de luxe which for completeness, beauty and originality has never been equalled. It shows the gem of Poiret's genius at its prime. It brings to the American woman the opportunity of discovering for herself how she can wear clothes that bear the stamp of exclusiveness, made at a price that is not above what would ordinarily be expended.

## *Les Modèles de Paul Poiret Printemps 1917*

is the title of this beautiful volume of the French designer's art. With this Poiret Brochure in your possession, you have acquired more accurately the information for which prominent buyers are sent to Paris. The volume is being distributed without cost to the American woman. There is in your town a Poiret store. It is the leading style shop, for it has acquired the exclusive right to distribute these reproductions of Poiret models to you. The moment these books arrive, they will be sent to this Poiret shop and then distributed among the discerning women of the city, but first to those who have made formal request.

### **Make Reservation Today for Your Copy**

Write your name and address on the attached reservation slip, mail it in to Poiret headquarters and we will tell you the name of your shop and inform you when you may expect to receive Poiret's spring message.



*So important is the information contained in this book, that we cannot disclose its contents, until we are ready to distribute all of the copies simultaneously. The cover has been made in ravishing colors by the foremost cover illustrator of France.*

**POIRET, Inc.**

**PAUL POIRET, President**

**Business Office, 1239 Broadway - New York City**

## · MA DEMANDE · (My Request)

POIRET, INC.,  
1239 Broadway, New York.

Please have reserved for me a copy of Poiret's Spring Models and inform me of the name of the shop in my city where my copy will be held.

Name .....

Address .....





## Sport Clothes of the College Type

**W**HY so called? Because these smart, charming creations of Betty Wales appeal to the most critical class in America—the college girl.

In each and every genuine Betty Wales dress there is an intangible something adding dollars to the real worth of your attire and doubling your pleasure in the wearing.

The Betty Wales label is also an assurance of sanitary making, of quality materials, of expert workmanship. To add completeness down to the last detail, every dress has sewed into the armholes, ready for wear, a pair of Kleinert's Gem Dress Shields.

Besides Sport Dresses, "Betty Wales" includes dresses for almost every occasion.

New styles are constantly being added. If you have any difficulty in locating your nearest dealer, write us.

Only one merchant in a town or city can carry genuine "Betty Wales," so for your own protection look for this label.



### A 50c Book for Only 15c

A new book that will be an inspiration to all girls, especially to those about to graduate, is "Betty Wales — Business Woman," by the author of the eight fascinat-

ing Betty Wales college stories. Attractively bound, illustrated. Hand-bag size. Tells the story of how Betty Wales, B. A., "broke into" New York business life.

**Betty Wales Dressmakers, 101 Waldorf Bldg., New York**  
In association with Goldman Costume Co.





# The New Blouse Fashions



1—Crepe de Chine Blouses—white or flesh in finely tucked, tailored model, with convertible collar and smart handkerchief jabot.... **\$6.95**

2—Georgette Crepe Blouses—in flesh, white or bisque; the deep collar and frill embroidered in lattice effect ..... **\$6.95**

3—Washable Net Blouses—white or cream in a smartly simple model, the quaint collar and frill bordered with deep folds; hemstitched and crochet button trimmed..... **\$5.95**

4—Georgette Crepe Blouses—in clever combination effects: coral with gold, bisque with new blue, black with colors; or in flesh color. A finely embroidered model, the pattern in Oriental tinted beads. Pleated cape collar and jabot ..... **\$10.75**



5—White Silk Sport Shirt—tailored of washable Nippon silk; with novel collar and turn back cuffs of checked silk in blue, rose or gold ..... **\$5.00**

6—Shantung Sport Blouse—in natural color trimmed with blue or rose; the cape collar is finished with large buttons and piped buttonholes ..... **\$5.95**

7—"Two-in-one" Sport Blouse—of striped radium silk in maize, rose, blue or violet; large collar, tie and pocket in white; the lower part of the sleeve is detachable, making this an ideal Sport Blouse ..... **\$7.50**



## Lord & Taylor

38th Street FIFTH AVENUE 39th Street  
New York



IF YOU WISH TO CURTAIL YOUR DRESS ALLOWANCE  
WITHOUT IN THE LEAST SACRIFICING SMARTNESS  
THIS SPRING . . . . YOU SHOULD CONSULT THE

# Spring Patterns & New Materials

*number of*  
**VOGUE**  
DATED MARCH FIRST

The March first Vogue, the Spring Patterns and New Materials Number, is the most practical issue of the whole year. In it Vogue not only shows what you should wear, but tells you specifically just how you may achieve it in your own costumes.

From its foreknowledge of the favored fabrics and modes of Spring—from the hundreds of designs at its command—Vogue has carefully chosen for this March first issue, and for reproduction in Vogue Pattern form just those models which are at once modish, simple to build, and sure to hold their style.

Over 250 designs will be shown in the Spring Patterns Number, embodying the new silhouette, designed to suit the smart new materials, and combining the minimum of seams with the maximum of smartness.

If you prefer to make your frocks individual by using materials of your own choice in tones suited to your own coloring,—if you must depend on the skill of the local seamstress—Vogue's Spring Patterns Number will assure your costume correctness.

If you wish to be smartly gowned for every occasion, but must consider costs, the Spring Patterns and New Materials Number of Vogue will add immensely to the variety, smartness, and suitability of your wardrobe throughout the Spring and Summer.



Vogue can't resist giving you a special advance peep at one of the lovely costumes from the Spring Patterns Number. This is how Helen Dryden would achieve the new barrel silhouette through a combination of serge and figured satin. Waist pattern No. 3729; skirt pattern No. 3730; each 50 cents, both ready now. Address: Vogue, 443 4th Ave., New York.

Tear out this page as a re-  
minder to your newsdealer  
to reserve your copy





# Correct Modes for Mourning Wear

Macy's Personal Shopping Service on the Main Floor is established for the assistance of those who wish to facilitate their buying by an expert guide to the various departments. These services are rendered free of charge and every courtesy is extended for the convenience of our patrons. Personal attention will be given to telephone calls. Telephone, Greeley, 6100.



**A**—Tailored Suit of black or white fine whipcord with collar and cuffs of black silk faille. \$39.75  
Creme turban with dull jet ornaments; long creme veil. \$15.89

**B**—Dress of Georgette crepe with corded silk jersey trimming; novelty sailor collar. All black or all white. \$44.75  
Creme sailor hat with Feather Fancy around entire crown; white Georgette crepe facing. \$19.89

**F**—Blouse, combination of Georgette crepe and crepe de chine; dull bead trimming. All black only. \$7.94  
Guard Chain of dull black beads. \$1.98  
Gun Metal Purse, fine ring mesh, 2½-inch frame. \$1.49

**E**—Tailored Suit of black or white gabardine with collar and cuffs of silk faille.

\$29.75

Medium sized toque of faille silk with velvet spotted veil.

\$11.89

All silk umbrella with gun metal handle. Dull silk cord.

\$4.96

**C**—Dinner Dress of silk net and crepe meteor. Bodice trimmed with dull beads. All black or all white. \$38.75

**G**—Square neck Blouse of crepe de chine with pin tucks and hemstitching. All black or all white. \$5.49  
Mushroom Sailor of faille silk with feather fancy. \$7.89

**D**—Dress of crepe de chine trimmed with tucks. All white or all black. \$24.74  
Large sailor hat of Georgette crepe with long draped veil. \$18.89

## R. H. Macy & Co

HERALD SQUARE

NEW YORK





## THE AEOLIAN-VOCALION IS PRESENTED BEFORE THEIR MAJESTIES *THE KING & QUEEN OF SPAIN*

### [TRANSLATION OF THE ROYAL LETTER]

*MONSIEUR: It gives me pleasure to announce to you that Their Majesties, the King and Queen, my August Sovereigns, have been really enchanted by the audition of the Aeolian Company's new phonograph, the Vocalion, which you exhibited at the Palace.*

*Their Majesties have been so agreeably surprised with the perfection of this instrument, that they have commissioned me to acquaint you with this fact, and at the same time to express their appreciation for the magnificent model which the Aeolian Company prepared for them.*

*It is with genuine satisfaction that I carry out these instructions, taking advantage of the occasion to renew to you, Monsieur, the expression of my most distinguished consideration.*

(Signed) MARQUES DE TORRECILLA.

Monsieur H. Dubois,  
Representative of the Aeolian Company.

April 26, 1916

**T**HE high respect paid the Vocalion by the most exalted personages everywhere—the almost immediate recognition accorded it in Europe where musical standards are notably severe—substantiates that this wonderful phonograph is a new and remarkable musical instrument.



The Vocalion triumph at the Palace of Spain is one of utmost significance. And the quotations given below from the modestly phrased report by M. Dubois, the Aeolian representative, relate the details of this occasion in a simple, straightforward style. Mr. Dubois' paragraphs constitute, in themselves, a brief human interest document, establishing a new and broader musical importance for the phonograph:

"I AM very glad to be able to inform you that I was admitted on Saturday last to exhibit the Vocalion before Their Majesties, the King and Queen of Spain. The Queen Mother was also present.

"The impression made by our instrument was most flattering. The King, especially, who was standing with me near the instrument, was most interested, asking for the smallest details of each operation, and expressing his admiration with enthusiastic words and gestures. He tried the effects of the Graduola and

understood immediately how interesting this device is, which gives—as he said to himself—an increased interest to the phonograph; which, until now, always played the same piece in the same way.

"AFTER the King, the Queen Mother wished to play a record. Whilst manipulating the Graduola she accompanied the record by voice—this shows how keen was her appreciation of the Vocalion.

"When the Queen and Queen Mother had gone, I remained alone with the King, when I had with His Majesty the most charming talk. After I had given him all the details about the Vocalion, he was kind enough to speak to me of my family, which remained in

Belgium, and he gave to me the most comforting words.

"Then shaking hands with me he said the following, which I reproduce quite truthfully—

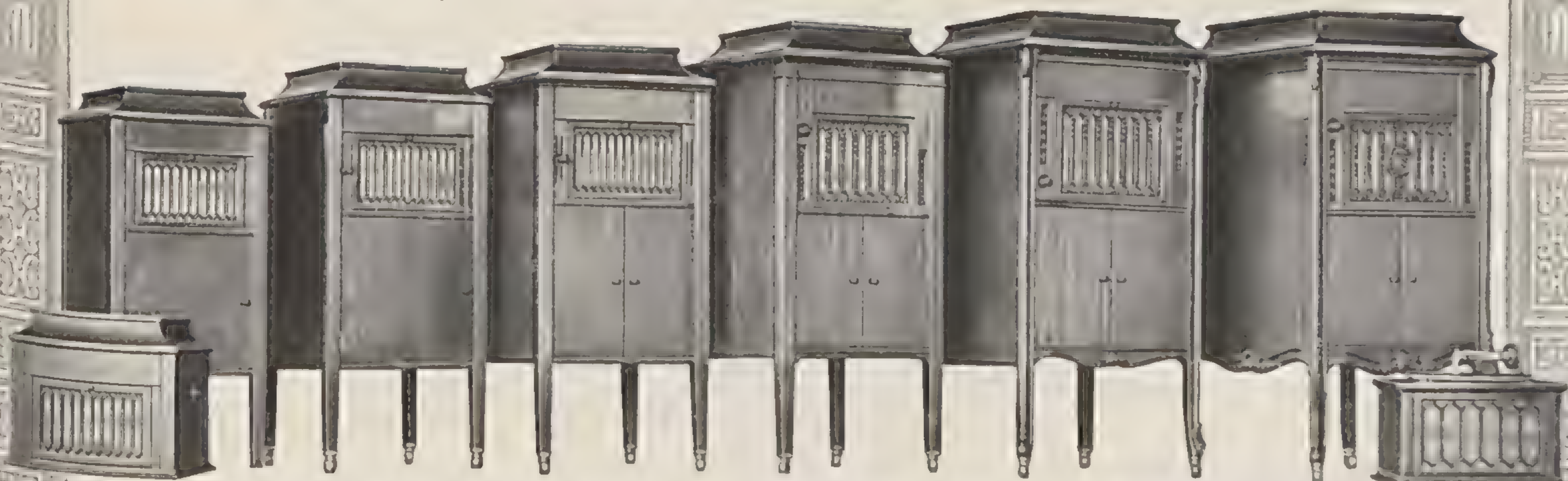
"I thank you very much for having shown me the Vocalion, which is a splendid instrument. Please give my best thanks to The Aeolian Company for their kind attention. The Vocalion is a wonderful instrument that really interests me much. Please say so to The Aeolian Company."

"AEOLIAN prestige, Aeolian ideals, and above all, the Aeolian faculty for harmonizing true artistic endeavor with modern organized production methods, are writing a greater phonograph history—have already created a permanent niche for the Vocalion in the artistic world of music."

#### Invitation

REMEMBER that Vocalion prices are moderate—conventional styles without Graduola, \$35 to \$75—with Graduola, \$100 to \$350. Art styles to \$2000. Liberal terms. Equitable allowances on other phonographs taken in exchange. We invite you to write for the Book of the Vocalion—sent free on request. Address Dept. V215.

THE AEOLIAN COMPANY  
AEOLIAN HALL  
NEW YORK



THE VOCALION CABINETS ARE SIMPLE AND REFINED IN DETAIL AND BEAUTIFULLY FINISHED.

Many magnificent Art Styles

Prices as high as \$2,000





New York

### "The Department of Music"

The title of the Oaksmere advertisement appearing in the next issue of Vogue.

## Oaksmere

MRS. MERRILL'S SCHOOL FOR GIRLS  
Orienta Point, Mamaroneck-on-the-Sound, N. Y.

### The GARDNER SCHOOL FOR GIRLS

11 East 51st Street, NEW YORK

A school that provides a delightful home for girls where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music, riding, skating, tennis, swimming, dancing, etc. Miss Eltinge and Miss Masland, Principals.

### The COMSTOCK SCHOOL for GIRLS

Elective Advanced Courses. Piano—Leschetizky Exponent—Singing—Dramatic Art—Interior Decoration—Art—Journalism—Domestic Science—Secretarial Courses. Boarding Pupils \$1250, no extras. Miss Mabel L. Foster, Principal, Miss Lydia D. Day, Principal Emerita, 62 E. 72nd St., New York.

**L'ECOLE FRANCAISE** A French School for American Girls. Removed from Rome, Italy, on account of war. References by permission: Their Excellencies, Madame Jules Jusserand, French Embassy, Washington; Madame Harrère, French Embassy; Lady Rodd, British Embassy; Mrs. Nelson Page, American Embassy at Rome. Madame J. A. Rieffel (diplômée de l'Université de France), Principal, 12 E. 95th St. (overlooking Central Park).

### MARYMOUNT

High class school for young ladies. Conducted by the Religious of Sacred Heart of Mary. Location unsurpassed. 40 minutes from New York City. Pre-Academic, Academic, two years' Collegiate courses. Music, Art, Elocution, Domestic Science, Gymnasium, Riding, Skating, Tennis, Organized Games, Chaperonage to Concerts, Art Galleries, Museums. Write for Catalogue to The Rev. Mother.

TARRYTOWN-ON-HUDSON, NEW YORK

### Mme. Laura E. Morrill

TONE PRODUCTION, INTERPRETATION, REPERTOIRE  
Teacher of Lillia Snelling and other distinguished singers.  
Hotel Majestic, Central Park West at Seventy-second Street  
NEW YORK CITY

### GRACE A. POVEY

PIANIST and TEACHER

Certified Joseffy Exponent

310 W. 95th STREET

NEW YORK CITY

### Elinor Comstock School

OF MUSIC

Endorsed by Leschetizky, Paderewski  
Goodson, Gabrilowitsch

The Elinor Comstock School of Music offers its pupils the unequalled opportunity of performing at the end of the year for artists of world fame. Last year Mr. Paderewski presided over examinations.

The School in order to accommodate numerous demands has been increased in size and therefore has a few vacancies. French spoken in the house. Literature, History of Art, Harmony, Dramatics, Physical Culture, Classic Dancing, Current Events. Resident and Day Pupils accepted.

Elinor Comstock, Principal (Pupil of Leschetizky)  
41 and 43 East 80th Street New York City

## NEW YORK SCHOOL OF MUSIC AND ARTS

Central Park West, cor. 95th St., New York City.

RALFE LEECH STERNER, Director.

A Real Home for Music Students. New York's modern, up-to-date Music School. All Branches of Music and the Arts taught from the beginning to the highest artistic finish by a faculty composed of Europe and America's Most Eminent Teachers. Dormitories in School Buildings and Proper Chaperonage

Open the Entire Year

TERMS including Tuition, Board, Practicing, etc., on application

SEND FOR BOOKLET

Pupils May Enter Any Day

## VOGUE'S SCHOOL DIRECTORY

### BOYS' SCHOOLS

	PAGE		PAGE
Blue Ridge.....	14	Swarthmore.....	14
Massee.....	14	Wenonah.....	14
Spiers.....	14		

### BOYS' CAMPS

Cottage.....	14	Wampanoag.....	14
Winona.....	14		

### GIRLS' SCHOOLS

Allen, Misses.....	13	L'Ecole Francaise..	12
Bishopthorpe Manor	12	McClintock.....	13
Comstock.....	12	Marymount.....	12
Dow.....	12	Montessori Boarding	13
Flagler.....	13	Oaksmere.....	12
Gardner.....	12	Ogontz.....	12
Hall.....	13	Scoville.....	12
Hillside.....	12	Southland Seminary	13
House in the Pines.	13	Tolethorpe.....	13
Kent Place.....	12	Wildewood.....	13
Lyon, Mary.....	12		

### GIRLS' CAMPS

Aloha.....	14	Quanset.....	14
Arey.....	14	Sargent.....	14
Oneka.....	14	Wynegonic.....	14

### SPECIAL SCHOOLS

Amend-Robertson.....	13
Brown's Salon Studio.....	13
Chicago Academy of Fine Arts.....	13
Comstock, Elinor—Music.....	12
Conklin, Miss—Secretarial.....	13
Fifth Avenue Secretarial.....	13
Home Place—Special Students.....	13
Lemcke's Cooking School.....	13
McDowell—Dressmaking.....	13
Morrill, Mme. Laura—Singing.....	12
N. Y. School Fine & App. Art.....	13
N. Y. School Music and Arts.....	12
Nightingale, Florence.....	13
Park.....	13
Povey, Grace A.—Piano.....	12
Prunera, Prof.—Spanish.....	13
Woman's Institute.....	13
Woods, Miss—Special Students.....	13

Should you desire any detailed information concerning any of these schools or camps, do not hesitate to ask Vogue. Your inquiry will receive the careful consideration of the expert in charge of this department, and he will gladly advise you to the best of his ability.

### VOGUE SCHOOL SERVICE

443 FOURTH AVENUE

NEW YORK

New York

### Mrs. Dow's School for Girls

For circular address

Mrs. Mary E. Dow, Principal, Briarcliff Manor, N. Y.



New York

## Scoville School for Girls



2042 Fifth Ave.  
NEW YORK CITY

Resident and Day pupils. Regular or special courses with languages, art and music. Home care, social life. Vacation and week-end trips. Out-door sports.

Mrs. Helen M. Scoville,  
Principal  
Miss Rosa B. Chisman,  
Associate

Rhode Island

### TOLETHORPE

Home and Day School for Girls.  
College Preparatory and General Courses.  
Miss S. ALICE BROWNE, A.B., } Principals.  
Miss ETHEL K. SIMES-NOWELL, }  
On-the-Cliffs, NEWPORT, R. I.

New Jersey

## Kent Place: A School for Girls

SUMMIT, NEW JERSEY—20 miles from New York

College preparatory, academic and graduate courses.

MRS. PAUL, MISS WOODMAN, Principals  
HAMILTON W. MABIE, President Board of Directors

Connecticut



## HILLSIDE

Norwalk, Conn.

Elizabeth Mead Memorial. One hour from N. Y. College Preparatory. General and Special Courses. Separate schoolhouse. Lodge for younger girls. Gymnasium. Small classes. Outdoor sports.  
MARGARET R. BRENDLINGER, A.B. } Principals  
VIDA HUNT FRANCIS, B.L. }

Pennsylvania

## Ogontz School

Founded 1850

A country school for girls, 12 miles from Philadelphia, on the New York line of the Philadelphia & Reading Railroad.

Address

Miss Abby A. Sutherland, Principal  
Montgomery County, Penna.

## BISHOPTHORPE MANOR

A Select School FOR GIRLS

Individual attention. College Preparatory and Finishing Courses. Two years' Advanced Course for High School graduates. Music, Art, Domestic Science, Domestic Art, Expression, and Arts and Crafts. Physical Culture and outdoor life. Address  
Claude N. Wyant, Principal, Box 243, South Bethlehem, Pa.



## Mary Lyon School

Country school in a college town. 11 miles from Philadelphia. College Preparatory. General and Finishing Courses. Certificate privileges. Opportunities for advanced study. Open-air classrooms. Basketball, Skating, bowling, rhythmic dancing, etc.

## SEVEN GABLES

Our Junior School for girls 6 to 14 occupies separate buildings, but under personal care of principals of the senior school. Outdoor classrooms and play. Complete equipment. For booklet of either school, address

Hadley M. Crist, A.B.  
Frances L. Crist, A.B., Principals  
Box 1509, Swarthmore, Penna.





## VOGUE'S SCHOOL DIRECTORY

**Are You at Your Best—Always?**

Can you express your thoughts clearly, concisely and briefly whenever occasion demands?

Have you descriptive power? Can you make people visualize what you are telling them?

Have you magnetism? Can you hold the attention and interest of your audience whether in a drawing room or auditorium?

If you possess these powers, then you have no need of the Amend Robertson course: But if you do feel that you lack confidence—that your vocabulary could be enlarged—and that your power of speech sometimes fails to elicit a sympathetic, responsive thrill, then you should take immediate steps to obtain full information about that course which teaches

A COMPLETE COURSE BROUGHT TO YOUR HOME BY CORRESPONDENCE

For Particulars Address

**AMEND ROBERTSON SCHOOL OF CULTURAL ARTS**  
285 WEST 12TH STREET "GREENWICH VILLAGE" NEW YORK CITY



*Poise and Relaxation  
Charm of Manner  
Cultured English  
Perfect Diction  
Personality  
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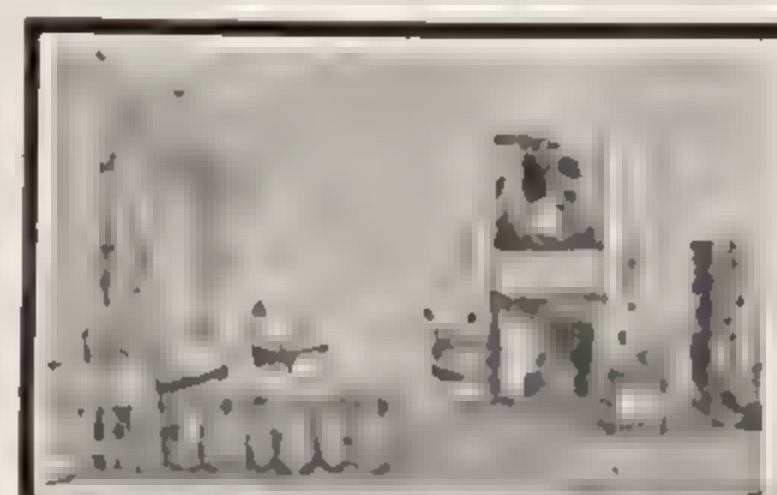
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# Vogue Suggests



That before you spend the first dollar of your spring dress allowance, before you begin even vaguely to wonder whether hats are to be large or small, whether beige or grey will be the smarter for spring, whether the slim or the barrel silhouette really will be the mode, you insure yourself against the costliest of all mistakes—a wrong start.

The woman who reads these spring numbers of Vogue is absolutely assured that her forecast of the coming fashions is correct. As regularly as the seasons return recurs the same vital question: What is to be the line of the new silhouette? Vogue—and only Vogue—can tell you weeks and months in advance. These four numbers represent absolutely authentic, absolutely new style information:

## Spring Patterns & New Materials Number *March 1*

Practical advice on how to plan, buy and build your spring wardrobe; over 250 pattern designs at once modish, simple to make, and sure to hold their style. An interesting number to the student of fashions; an indispensable number to the user of Vogue Patterns.

## Spring Fashions Number *March 15*

The last word on spring models, including many that hark forward to the styles of summer. Gowns, tailleurs, blouses, hats, wraps and all the necessary accessories will be pictured and described, so that at one glance you can tell what all the best dressmakers and shops are offering. This is a number which it is particularly necessary to bespeak in advance.

## Paris Openings Number *April 1*

This might almost be called the "all Paris Number," so entirely will it be devoted to the newest French creations. Every noteworthy gown, hat, wrap, coat or suit produced in Paris this spring, will be faithfully reproduced.

There are models in this collection which are received with instantaneous favor, the *succes fou*, as the French say. Naturally everyone is keen to know just which these models are, because of their pronounced influence on the winter mode.

You will find these favorites fully described in this issue of Vogue with illustrations showing just how the newest sleeve, skirt and collar lines are achieved.

## Smart Fashions for Limited Incomes *April 15*

To dress well, one must have either taste and time or taste and money—time to plan things economically, or money to buy them extravagantly; and in either case, taste. Vogue unquestionably has the taste, and in the April 15th issue Vogue will take the time to plan your wardrobe economically. This Smart Fashions for Limited Incomes issue tells you how half your old wardrobe can be made over, and where you can shop, and what you can buy to make up the new half smartly and at a reasonable expense.

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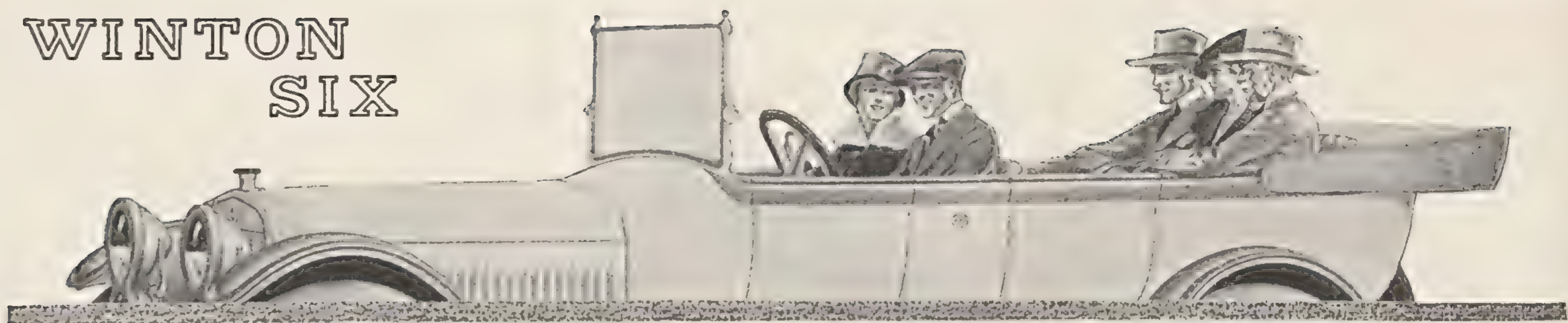
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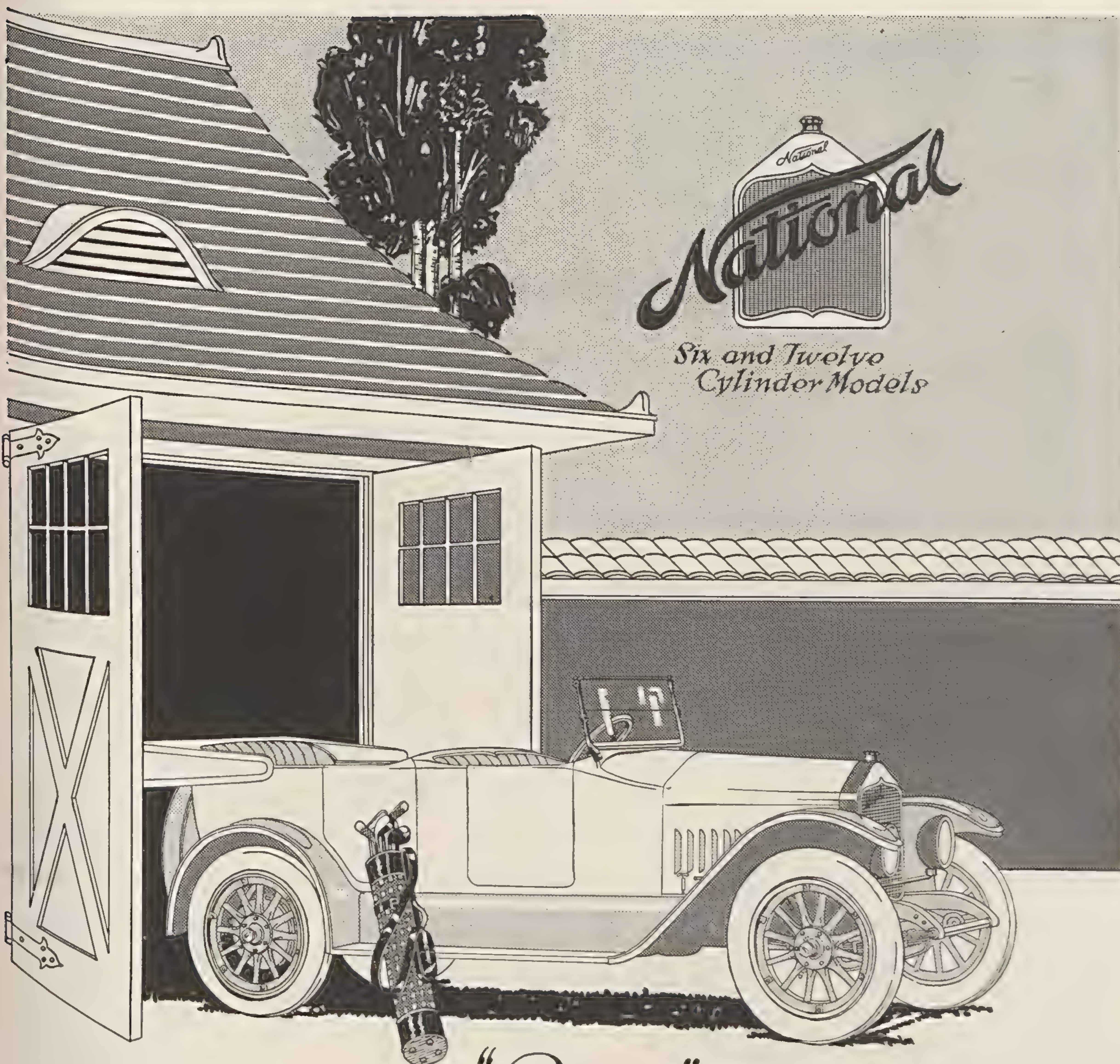
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	Page		Page
Agents Wanted—		Hair Goods & Hair Dressing....	20
under Professional Services...	21	Hair & Scalp Treatment.....	20
Andirons & Door Porters—		Hemstitching & Plaiting—	
under Household Furnishings..	18	under Embroidery & Plaiting..	19
Antiques .....	18	Hotels .....	20
Art Galleries.....	18	Household Furnishings.....	20
Auction Bridge .....	18	Instruction .....	20
Automobiles .....	18	Interior Decorators & Decora-	
Baby's Things .....	18	tions .....	20
Beauty Culture .....	18	Investments .....	20
Blouses .....	18	Jewelry & Silverware.....	20
Books and Prints.....	18	Jewelry & Silverware Bought....	20
Boas & Feathers—		Lace .....	20
under Dress Accessories.....	19	Ladies' Printed Stationery—	
Candies & Delicacies.....	18	under Stationery .....	21
Children's Things.....	19	Ladies' Tailors.....	20-21
Chirpody & Massage.....	18	Lighting Fixtures.....	21
Cigarettes .....	18	Linens .....	21
Cleaning & Dyeing.....	19	Lingerie .....	21
Coats & Arms—		Maids' Uniforms.....	21
under Miscellaneous.....	19	Milliners .....	21
Corsets .....	19	Miscellaneous .....	21
Corset Hospitals.....	19	Monograms .....	21
Costumes & Fancy Dress.....	19	Patterns .....	21
Dancing .....	19	Perfumes .....	21
Decorating & Furnishing—under		Pets .....	21
Interior Decorators & Decora-		Photography & Photographers..	21
tions .....	20	Professional Services.....	21
Delicacies—		Quilts—under Household Fur-	
under Candies & Delicacies...	18	nishings .....	20
Detective Service.....	19	Riding Academies—	
Dolls—under Children's Things..	19	under Winter Attractions....	22
Decorative Flowers.....	19	Rooms & Apartments.....	21
Dress Accessories.....	19	Shoes .....	21
Educational—		Shopping Commissions.....	21
under Instruction.....	20	Smocks .....	21
Embroidery & Plaiting.....	19	Social Etiquette.....	21
Employment Agencies.....	19	Social Stationery—under Station-	
Entertainment .....	19	ery .....	21
Flesh Reduction.....	19	Specialty Shops.....	21
Florists .....	19	Sport Things.....	21
For Children—		Stationery .....	21
under Children's Things.....	19	Tea Rooms .....	21
Food Products.....	19	Toilet Preparations.....	21
Fruits .....	19	Traveling Accessories.....	21
Furniture .....	19	Trousseaux .....	21
Furs .....	19	Unusual Gifts .....	21
Garden Things.....	19	Upholstery .....	21
Gowns Bought.....	19	Wedding Specialties.....	21
Gowns Remodeled.....	19	Wedding Stationery—	
Gowns & Waists—Made to Order	20	under Wedding Specialties...	19
Gowns & Waists—Ready to Wear	20	Wholesale Gift Shops.....	21-22
Greeting & Place Cards.....	20	Winter Attractions.....	22

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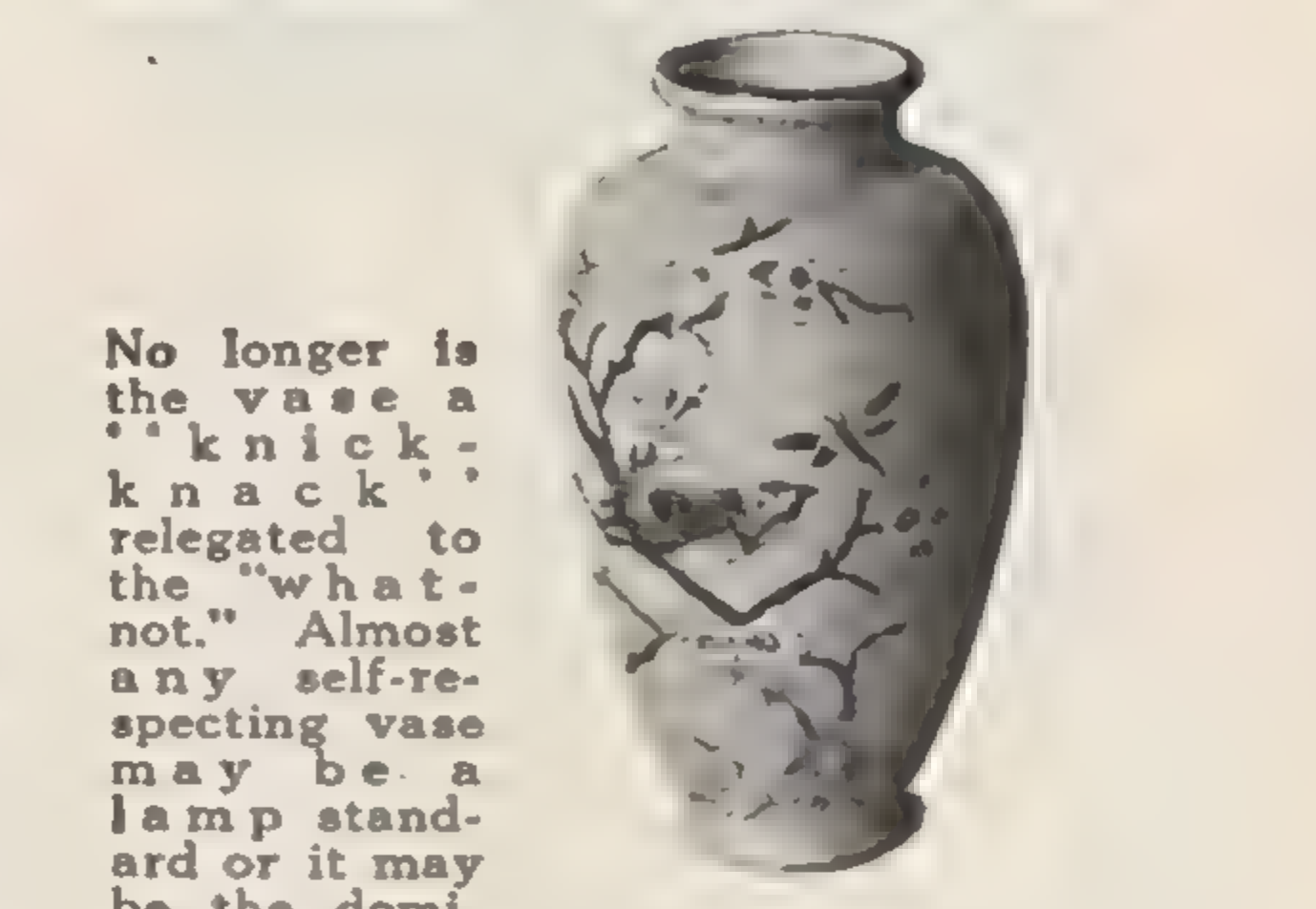
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Springside Dog Palace  
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**PORTRAITS**  
of Individuality and Character. Let me make you one that will not only be an artistic picture but a good photograph as well. I shall not be satisfied unless you are. Direct color work a specialty. By appointment. Mary Dale Clarke. Plaza 1492 665 Fifth Avenue.

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**ARCHITECTURAL** Exteriors and Interiors, and miniatures. Mrs. Fairchild makes a specialty of reproducing in color works of art for private collections & museums. Home portraits by apptmt. Vanderbilt 4241.

## PURCHASING INSTRUCTIONS

**THE names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.**

## VOGUE SHOPPING SERVICE

443 Fourth Avenue

New York City

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Photographic portraits at your home or at our studio  
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**THE GIFT DISTINCTIVE**—Your photograph. Copying, enlarging, colored portraits, miniatures, new process daguerreotypes, school & professional photography. McClure Studio, 244 Fifth Ave., N. Y. C.

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**EXCEPTIONAL OPPORTUNITY** for exceptional women. We desire representatives in every city. Wonderful returns if you can qualify. Information upon request. The Figure Mold Garment Co., Columbus, Ohio.

**REPRESENTATIVES**: A profitable arrangement open to society woman with large circle of friends to represent exclusive world famous toilet preparations. J. G. Hill, 299 Madison Avenue, N. Y. C.

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treats stomach & intestinal troubles by teaching you to select & combine your food at meals. No deprivation or dieting. No charge for consultation.

**EUGENE CHRISTIAN, F. S. D.**, 213 West 79th St., New York, subway to 79th, half block east. Office hours: 10 to 12 A. M.; 2 to 4 P. M. daily. Phone 8947 Schuyler.

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**MRS. S. D. JOHNSON**  
Shops for and with you without charge. 347 Fifth Avenue. Opp. Waldorf-Astoria. Tel. 2070 Murray Hill.

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Art books, pictures, prints, brass & wrought iron lanterns, lamps, mounted bells, candlesticks, trivets, foot scrapers, knockers, bellows. Write or call.

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**DOVE & DISTAFF** Homespun—heavy & medium weight materials, spun by hand and woven on hand-looms, white, brown & mixtures. \$2.25 yd. Write to "Dove & Distaff." Peace Dale, R. I. for samples.

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**THE PICCADILLY TEA ROOM**  
The last word in tea dainties. Tempting luncheons and dinners. 172 W. 72nd St., near Broadway.

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**MILLER LANGDON SKIN FOOD**  
Wonderfully effective. Molds the face to a youthful contour and eradicates wrinkles. Jars are \$1 & \$2. 665 Fifth Ave., N. Y. C.

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**THE TROUSSEAU SHOP OF CHICAGO**, 632 Lincoln Parkway, offers a special reduction on all trousseau orders. We specialize in the finest of linens, lingerie and monograms.

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**"WILE-AWAY" GIFT BOXES** for convalescence or journey. \$6, \$7.50, \$10, \$15. Elizabeth H. Pusey, 16 East 48th Street, New York City.

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Many New to America. Unusual—Attractive—Useful. Booklet "V." Illustrating almost 200 Novelties, free. Bertha Tanzer, 20 West 80th St., N. Y.

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**HANSON STUDIOS, INC.**—4 E. 44th St., N. Y. Are showing an interesting collection of desk sets, Telephone Desks, Decorated Phone Book Covers, Guest Books, Gifts of unusual interest.

**CARD PRIZES**—Let the "Different" Gift Shop solve your card prize problem. Write for suggestions & pamphlet. The "Different" Gift Shop, 2400 B'dway (at 83 St.) N. Y. Phone River, 9805.

**PALM BEACH HATS**, embroidered waists, lingerie, hand bags, direct from the Philippines. Delft Tea Room Gift Shop, 802 Madison Avenue, New York.

**"GIFTS THAT ARE"**  
Send for this catalogue. A. W. Rau, 30 Church Street, New York.

**THE GIFT** that reflects the charm and character of your personality. Distinctive, appropriate, yet most inexpensive. Miss Storey's Studio—53rd & Mad. Ave., N. Y. C.

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**HAND-PAINTED BRIDGE TABLE** at \$7.50. Write for sketch and information. Also other bridge prizes. Miss Morey, 55 East 56th Street, New York City.

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**BIRN'S SHOP**—103 West 87th St. Alterations on Furniture, Hangings, etc., as well as making special pieces at our shop. Mattresses made for comfort and durability.

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**WEDDING STATIONERY SAMPLES** and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

**100 WEDDING ANNOUNCEMENTS** \$6.75 or invitations, hand-engraved, 2 sets of envelopes. 100 Calling Cards, \$1.25. Write for samples. V. Ott Engraving Co., 1031 Chestnut St., Phila.

## Wholesale Gift Shops

**DAY-CRAFT NOVELTIES** for Gift Shops and Art Needlework Depts. We sell dealers only. For illus. folder and price sheet send to N. S. Day, Springfield, Mass. 8'ples at 225-5th Ave., N. Y.

**DAY-CRAFT NOVELTIES** for Gift Shops and Art Needlework Depts. We sell dealers only. For illus. folder and price sheet send to N. S. Day, Springfield, Mass. 8'ples at 225-5th Ave., N. Y.

**ANNETA VILLARI CO.**, 402 Madison Ave., New York. The wonderful Porto Rico Tire Linens sold and sent on memo. to responsible parties. Write for terms.

**JANE GRAY CO.**, 2 East 23rd St., N. Y. C. are now showing "Kuddles." Twist Family, Grab Bag, The Paint House, Knitting Bags and many other attractive gifts.

**A GREENWICH VILLAGE NUMBER** of Le Dernier Cri. The big Spring Guide for Gift Shops. Sample copy free. Le Dernier Cri, Sheridan Square, N. Y. C.

**"NOAH'S ARK SURPRISE SATCHEL"** Quaint and gaily made of felt with twelve hand-painted wooden animals. Ppd. \$1. Many distinctive gifts, wholesale & retail. Studio Shop, 86-5th Av., N. Y.

**THE WHOLESALE DEALERS** whose announcements appear under this heading have quality goods at prices made for quick turn-overs and large profits. Write them today.



## Wholesale Gift Shops—Cont.

**VENETIAN GLASS** bowls, bottles, boxes, compotiers with applied fruits. Old fashion Venetian glass paperweights with beads in bottom. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

**HANNAH SMART LINE**—the most wonderful line of art needlework ever shown. Krazo Basket Line, new. 1917 lines ready. The Palmolive Shop, 44 Murray Street, N. Y. C.

**FAIRY PLAY BOXES**, for children, better than ever, many new numbers, sell all the year. Special Sets for St. Valentine's, Washington's Birthday & Easter. Fairy Gift Co., 409 Race Street, Cincinnati.

**OUR NEW LINES OF BASKETS AND NOVELTIES** gathered from all parts of the globe are ready for your inspection. Assortments from \$10. Charles Zinn & Co., 893 Broadway, N. Y.

**E. & G. QUACKENBUSH**, creators of the "Tiny Tots," "Miss Preparedness," "Tiny Tot" desk sets, etc., are displaying new numbers & Easter novelties at their showroom, 100 Fifth Ave.

Hereafter they will have no agents in this city showing their exclusive gift shop lines, and dealers desiring goods should call or write direct to sales office, 100 Fifth Ave., N. Y.

**DISTINCTIVE LAMPS OF ARTISTIC AND ORIG. DESIGN.** Chinese lacquered table & floor lamps. Parchment shades. Our best sellers. Make them yours. Write us. Savoy Art Co., 17 W. 30 St., N. Y.

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## Wholesale Gift Shops—Cont.

**NEVIUS**, Gift things, has perfected many improvements in boxing and displaying goods, increasing decidedly their salability. Easter Novelties. Nothing at retail.

**NEVIUS** or a representative will visit the large cities this Spring with the best and most attractively boxed collection of Spring and Summer Gift things he has ever shown.

**NEVIUS** invites all "Forward-looking" seekers for Original Gifts, not already in touch with him, to arrange an appointment in New York or on the road. 217 East 38th Street, New York.

**ESTIMATES GIVEN MANUFACTURERS** for hand painting on satin, leather, baskets, boxes, lamp shades, parasols, wooden novelties, etc. Original designs. Quantity orders. Hegone Studios, 163 W. 23 St., N. Y.

**LUCA DELLA ROBBIA** used Terra-Cotta. We in addition to Terra-Cotta use metal, and our ideals are the same, namely the harmony of vivid color as an appropriate and necessary part of things beautiful.

**DELLA ROBBIA** studios of Pietrasanta (Carrara), Italy, invite the inspection of their extensive collection of rare old copies and original designs in "fired in" enameled metal art objects, such as baskets, vases, candelabras, and other practical and beautiful objects. These goods sell rapidly at excellent profit. Now on sale at best stores.

Our exhibition of Italian Della Robbia Ceramics will surely interest you. Call or write. Della Robbia Studios, Aeolian Hall, N. Y. C. Send for Cata. "M." Phone Vanderbilt 2729.

## Wholesale Gift Shops—Cont.

**HERE**—Gift Shop buyers will always find new, unique and distinctive novelties. Our Garden Sets; Trinket Boxes; Desk Sets and Sewing Sets; lacquered metal novelties, interesting

toys and things for the Kiddies, all illustrated with many others in our catalog—send for it. Jolin Shop, 303 Fifth Ave., New York City.

**EXQUISITE BOXES** in all shapes and colors. Ideal for decorative purposes. Hand-made and utility bags. Retail. The Box and Bag Mart of N. Y. 601 Madison Ave.

**BOB BETTY'S SOAP, ROSEBUD POWDER**, and Vacation Soap for Good Children are especially appropriate for Gift Shops. Write us for prices. Barbara Elizabeth, 550 Main Street, Beacon, N. Y.

**EVERY GIFT AND ART STORE BUYER** should see our attractive, out of the ordinary goods from Spain, Denmark, Holland, Korea, etc. Arts and Crafts Import Co., 25 West 8th Street, N. Y. C.

**INDIVIDUAL BOXES FOR INDIVIDUAL PEOPLE.** Hand made paper boxes. Original designs. Cretonne bags & seasonal novelties for gift shops. Mrs. Estes Studio, 64 W. 48th St., N. Y. - Bry. 5667.

**USUAL THINGS** treated in an unusual way become intelligently novel & useful gifts; door knockers, table buttons, picture hangers, better-than-bronze book ends and figures.

**MAKE IT A POINT** to visit our display rooms, literally teeming with gifts one hopes for but seldom finds. Bronze Products Society, Inc., 460 Fourth Avenue, New York.

## Wholesale Gift Shops—Cont.

**GIFT SHOP PEOPLE**—Royal Dainty Dusters of bright colors in smart cretonne bags & individually boxed combine the beautiful with the really useful. Write the Royalton Company at 220-5th Av., N. Y.

**A. HIMMEL**, 152 West 34th St., N. Y. C. Mfg. Cretonne & Brocade Art Novs., Desk Sets, Baskets, Candy Boxes, Sofa Pillows, Knit Bags, Useful & Unusual Boudoir Novs. Write for \$10 asst. of samp.

**SMOCKED BLOUSES** and Little Girls' frocks, well made at reasonable prices. Smocked & Hand Embroidered. Consignment shipments. The Irish Linen Co., Davenport, Iowa.

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**JAPANESE GOODS**—Specialties for Gift Shops & Art Depts. Novelties in unusual merchandise always in stock. Call, see and be convinced. A. L. Tuska & Co., Inc., 114-116 E. 16 St., N. Y. No. cat.

**MADAME HENDREN** Character Dolls—Made for every occasion—Valentine—St. Patrick—and Easter Dolls now ready. Write for prices and samples. Averill Mfg. Co., 37 Union Square, New York

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**DURLANDS RIDING ACADEMY**—66th St. at Central Park West. Largest Arena. Well-trained Horses, Expert Riding Masters, Spacious Club Rooms. Write for full particulars.

# SALES AND EXCHANGES

## Wearing Apparel for Sale

**WILL sell**—Set White Fox, never worn \$15. Blue velvet Russian blouse \$5. Green broadcloth coat \$10. Black and white check coat \$5. Size 34. No. 812-D.

**FOR SALE**—Blue serge dress, new. Cost \$45—sell \$18. Size 40. New Hudson seal coat. Cost \$350—for immediate sale, Sacrifice \$200. No. 818-D.

**SAPPHIRE** blue velvet and chiffon gown. Size 40. Cost \$40—sell \$25. Gray suede lace shoes 4-B. Cost \$10—sell \$6. Each worn once. No. 820-D.

**FOR SALE**—\$125 suit for \$40. New this year and never worn. Black velvet coat and tan plaited skirt. Size 36. No. 825-D.

**FOR SALE**—A child's old rose broadcloth coat and hat, trimmed with seal. In excellent condition. Age 3-4 years. Price \$8. No. 827-D.

**IN mourning.** Cross fox set, \$35. Suit check velvet, blue and buff, \$20. Taffeta evening gown, turquoise silver, \$8. Exquisite blouse and skirt pale blue silver, \$25. Lavender and silver negligee and cap, \$10. Shoes 5-B. Clothes size 34. No. 828-D.

**FOR SALE**—Dark blue fall suit. Cost \$95—sell \$25. Brown winter suit, beaver collar and cuffs. Cost \$150—sell \$50. Pink sweater \$12. Size 38. No. 830-D.

**TAUPE** net evening gown, over silver cloth lining, with handsome silver girdle. Worn once. Size 36. Cost \$135—sell \$60. No. 833-D.

**WHITE**, silver brocaded evening gown. Cost \$150—sell \$65. Size 36. White chiffon velvet Bendel evening coat, Kolinsky collar and band. Lined brown chiffon. Cost \$150—sell \$85. Both never worn. No. 841-D.

## Furs

**FOR SALE**—Set of beautiful Russian Sables—four skins in neckpiece and three skins in muff—Perfect condition \$1,000. Can be seen in New York. No. 700-D.

**FOR SALE**—Fur coat—Close curly Astrakhan—34 to 36 bust. Three-quarter length, up-to-date style. Perfect condition. Can be seen in New York. Cost \$250—sell \$75. No. 701-D.

**FOR SALE**—A beautiful new black Lynx set in perfect condition. Can be seen by appointment. Price \$200. Also a feather boa. Price \$25. No. 817-D.

**FOR SALE**—Imported Kolinsky scarf, 18 whole skins with tails and claws. Worn three times, beautiful model, 2 1/4 yds. in length, \$170. No. 821-D.

## To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly. Your message for the April 1st Vogue should be received on or before February 20th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

## To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. If you are selling the articles, ask the other party to send VOGUE a certified check or money order for its value. If you forward anything before we notify you of the receipt of the money we cannot be held responsible. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## Furs—Cont.

**FOR SALE**—Mole scarf over 2 yds. long, 11 in. wide, in perfect condition. Worth \$150—sell \$75. Seal and lynx set newest design \$50. No. 822-D.

**BARGAINS**—White coney fur coat and cap, 3 to 5 years, \$15. Black moire pony coat and muff for remodeling, finest quality, \$12. No. 826-D.

## Miscellaneous

**INTERIOR Decoration**—Excellent opportunity offered anyone wishing to establish in this business. Well known 5th Avenue House, N. Y., is to be sold, office, showroom, stock and good-will. This business was built up through years of meritorious work and holds great opportunities for the future. Introductions and working instruction included in the transfer. No. 811-D.

**FOR SALE**—Exceptionally successful Gift Shop in one of Boston's exclusive suburbs. Personal reasons for selling. No. 813-D.

**GENUINE Abyssinian Leopard skin rug;** Christmas Gift. Cost \$125—will sell for \$50. No. 814-D.

**HANDSOME** old silk Paisley shawl, perfect condition. 1 1/4 yds. square, 3 in. fringe on two sides. Reasonable offer accepted. No. 815-D.

## Miscellaneous—Cont.

**FOR SALE**—Very rare antique Royal Bokara rug. Size 6 by 9 feet—Price \$700. Also antique Royal Bokara saddle blanket—Price \$40. No. 816-D.

**TO settle estate.** Antiques. English 18th Century furniture; sideboards, exquisite sofas, rugs, bed, mahogany tables, bric-a-brac, old china, India and crepe shawls. Valuable laces; fans; miniatures; old and modern paintings. No. 819-D.

**FOR SALE**—Neckpiece of moleskin and ermine, muff of same, \$25. Dozen pearl handle knives, \$15. No. 823-D.

**RICHELIEU** hand embroidered lunch cloth. New, two yards square, filet lace insertions. Suitable for wedding gift. Will sell for \$75—valued at \$100. No. 824-D.

**CRYSTAL** bell chandelier. Magnificent cut glass crystal chandelier empire or ball room \$75. Carved dining room, bed room sets, oak. Reasonable offer. Pictures sent. No. 829-D.

**HAVE** some wonderful examples of fine South American lace products, recently imported from Buenos Ayres. Including a silk lace parasol cover \$200. Spanish mantilla \$150, matinee \$125, luncheon sets \$75, handkerchiefs and centerpieces \$25. These articles typify an industry which is absolutely unique, rarely seen outside of museums and private collections. No. 831-D.

## Miscellaneous—Cont.

**LOVELY** layette, mostly handmade, bargain, \$42. Three-year child's organdie. French bonnet, handmade, exquisite, \$2.75. Couple of fancy layette pieces. Never used, on approval. No. 832-D.

**OWNER** of prosperous tea-room and shop at seashore, going abroad, wishes to sell for cash—Established five years—terms reasonable. No. 834-D.

**FOR SALE**—Pink China silk bed quilt—never used. Cost \$10—sell \$6. Pale blue imported Japanese kimono, heavily embroidered, perfect condition. Cost \$85—sell \$25. No. 836-D.

**RARE** Paisley Shawl. Over one hundred years old. In perfect condition. Would make fine Opera Coat. Worth \$1000.—Will sell at a bargain. No. 837-D.

**FOR RENT**—In Virginia town near Washington, for long or short period, luxuriously furnished, handsome home. Moderate rent. House for sale or rent unfurnished. Photographs. No. 838-D.

**A BRAND** new wardrobe trunk at a bargain. Full description on request. No. 839-D.

## Professional Services

**YOUNG** woman of Southern birth, capable of holding responsible position, is desirous of obtaining a secretaryship, either social or professional. No. 226-C.

**WANTED**—Secretarial position. Several years' experience. Willing to travel. Interview requested, if possible. No. 227-C.

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Discard forever your manicure scissors! Cutex, the new cuticle remover, softens and removes surplus cuticle without cut-

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Cutex is absolutely harmless. It was formulated to do away with that cutting which specialists agree is so ruinous. You will be amazed to see how

Mary Nash, whose superb acting in "The Man Who Came Back" establishes her as one of the great emotional actresses, says: "I don't see how I ever tolerated having my cuticle cut—Cutex makes my nails look so much better."

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Then gently work the stick around the base of the nail, pushing back the cuticle. Almost at once you will find that you can wipe off the dead surplus skin. Rinse the hands in clear water.

Finish with a touch of Cutex Nail White. It removes any stains from underneath the nails and leaves them immaculately clean.

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## How you can cure overgrown cuticle—prevent hideous hangnails

The most beautiful hands look hopelessly ugly if the nails are overgrown by cuticle or surrounded by hangnails or raw, mutilated cuticle.

Dr. Edmund Saalfeld, the famous specialist, in his work on the care of the nails, points out that hangnails have two causes. If the cuticle is allowed to grow up onto the surface of the nail, the skin will tear, become detached and form hangnails. Just as frequently hangnails

come from improper or too vigorous treatment of the cuticle. To prevent hangnails your whole effort should be to keep the cuticle unbroken.

This is exactly what Cutex does—it removes the cuticle without injury. It leaves the skin at the base of the nail smooth and firm, unbroken. Even people who have been most troubled with hangnails, say that with Cutex, they have been entirely freed from this annoyance.

Louise Rutter, now playing the beautiful Elsie in "Turn to the Right," says: "When using Cutex, one needs but a few minutes for the manicure, and how beautifully smooth and even the base of the nail looks."



With Cutex, gently work around the base of the nail, pushing back the cuticle—leaves a smooth, even base.



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This complete manicure set sent for 14c.



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After a few applications Cutex makes any nail look shapely and symmetrical. It quickly removes overgrown cuticle, does away with hangnails, dry, rough skin—all the nail troubles rapidly disappear. Try it. See for yourself. Notice how quickly it gives your nails the shapeliness that everyone admires.

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Don't think you can get along with old-fashioned cuticle-cutting—not even for another day! Send at once for the Cutex set illustrated below and know the difference. Tear off the coupon now before you turn the page. Send it today with 14c and get your Cutex manicure set by return mail. This manicure set is complete and is enough for at least six "manicures." Address, Northam Warren, Dept. 102, 9 West Broadway, New York.

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The NEXT

NOW that Vogue has succeeded in getting all this millinery off its mind, it's going to put aside frivolous things for a while and settle down to serious business. The next issue is called the Spring Patterns and New Materials number, and it means every word of it. It is no mere recreation for the light-minded; it is a long heart-to-heart talk with the woman who realizes the perilous nearness of spring, and who is a firm believer in preparedness.

BRINGING HOME THE FASHIONS

You see, it's this way. You know by now some of the things that have happened in Paris and that are going to happen over here. You have exclaimed over all those charming chemise frocks, and you have gazed yearningly on the barrel-shaped costumes. Yes, you feel that now you know by heart all the rules of the very first spring fashions, according to Paris. But the time has come when you say to yourself, "This is all very well, but just what does it mean in my life?" And that is the reason for the next issue. It brings the newest fashions right home to you, and tells you what to do with them when you get them there.

Vogue hates to talk about itself—but really, when it thinks of all the patterns it has gathered together in its next number, it can't help patting itself on its back cover. There are so many of them that you really couldn't believe there were that many smart costumes in the world, unless you saw them. There are frocks, suits, and wraps for every possible hour of a long spring day or a short summer evening.

Spring Patterns & New Materials VOGUE March 1 - 1917 Price 25 Cents



The cover of the next, the March 1 number of Vogue, is by Frank X. Leyendecker

They are the best of the new fashions, translated into terms that every dressmaker can understand. And there is such a wide variety of models that—well, it won't be Vogue's fault if every woman doesn't have a successful spring, that's all.

And then there are the new spring fabrics. The next issue takes great pleasure in introduc-

VOGUE

ing you to the materials in which you will spend the spring and summer. There are fabrics from abroad and fabrics from home, every possible material for every possible use,—to say nothing of a few highly improbable ones. There are gay fabrics and somber ones, light fabrics and heavy ones, fabrics through which not even the sharpest gaze could penetrate, and fabrics which—well, which aren't that way at all. As for the designs of the fabrics, they simply haven't coined words enough to tell about them. Sometimes, when it has a spare moment, Vogue asks itself how mere human beings have ever thought of those designs. And it hasn't ever been able to find the answer.

BUTTONS-OF-LEISURE

Oh, before it goes a page farther, Vogue must tell you about all the buttons that make their appearance in its next issue. A button used to be a small body of usefulness, entirely surrounded by buttonhole,—but it isn't that way any more. Now, a button may be used to make both ends meet, but that is its less important purpose in life. It simply must be ornamental; after that, it can go ahead and be useful, if it really seems to be conscience-stricken about it.

And these new buttons are most ornamental—no well-mannered gown could ask for any trimming besides them. Really, when Vogue thinks of its next issue, with its mounds of new buttons and its miles of new fabrics and its armies of new frocks, it can't help wondering who it was that started that thing about there being nothing new under the sun. It must have been some man.

VOL. 49: NO. 4

Cover Design by Helen Dryden

Special Features

Love Fashion, Love Her Dog	54-55
Wisp of History	55
The River That Flows from Heaven	60

Costumes

Paris Straightens Some of Our Lines	35-38
The New York Guide to Fashion's Course	39-40
Costumes along Straight Narrow Lines	41
Daytime Suits and an Evening Gown	45
In Frocks, Suits, and Evening Gowns, the Barrel Holds Sway	66
Barrel Outlines and Normal Waist-lines	67
Paris Frocks for Children and Grown-ups	68

Millinery

Reviewing the Army of Spring Hats	27-33
Hats with Brims, More Brims, or Brimless	34
Hats High and Wide	41
Wide-sided Hats and Dresses	42
French Sports Hats	43
The Kindly Turban	62
Afternoon Hats	63
Hats That Make a Choice of Brims	64
A Maggie Collection of Hat Trimmings	70

Miscellaneous Fashions

Coiffures Formal and Less Formal	65
The Continued Popularity of the Chemise Blouse	69
Smart Fashions for Limited Incomes	71
Seen in the Shops	74-75

CONTENTS for FEBRUARY 15, 1917



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WHOLE NO. 1065

The Younger Generation	76
Vogue Pattern Service	77-88
Bags and Veils	128

Society

Mrs. Frederick Edey	Frontispiece
Mrs. Hermann Oelrich's Amateur Theatricals	46-47
As Seen by Him	49
Miss Katharine D. P. Collier	50
Society	100

The Fine Arts

English Actresses in Old-time Costumes	48
Geraldine Farrar	56
Makers of Music	57
Seen on the Stage	58-59
Art	113-114

Decoration

Mr. Chauncey Olcott's New York Apartment	52-53
Paris Sends Aid to the Decorator	61

Regular Departments

Editorial—The French Subject—a Subject for Americans	51
What They Read	90-94
On Her Dressing-Table	96
For the Hostess	102
Answers to Correspondents	126

Of Varied Interest

Hope—Poem	49
Current Events in the February Sales	72-73





Photograph by Arnold Genthe

**MRS. FREDERICK EDEY**

*As State Chairman of the New York Woman Suffrage Party, Mrs. Frederick Edey recently spoke at the formal opening of the state-wide Suffrage School in Buffalo. Mrs. Edey laid emphasis on the necessity for press-work in the 1917 campaign. The "Volunteers," a corps of women whose mission is to aid the suffrage cause in every possible manner, have also elected Mrs. Edey as their Chairman. Mrs. Edey is the mother of Mrs. Douglas Paige, who before her marriage at Bellport, Long Island, last spring, was Miss Julia Edey*





*Hats have a habit of growing this way this spring; something in the atmosphere of Paris develops their brims to an amazing width at the sides. This one is of dark gray satin, and its trimming is frills of finest horsehair lace braid—that's just about the smartest combination any one has thought of so far*

PAULETTE ET DERTHE

## REVIEWING THE ARMY OF SPRING HATS

JUDGING from the vast array of different styles in the rather limited number of hats which have arrived from Paris, there will be this spring a hat for every woman and a style for every other woman. It is not the fault of the designer if every woman can not find a becoming hat, for there are large hats and small ones, tall ones and short ones, wide hats and narrow ones. They have had such a long, rough, and storm-tossed voyage from their native Paris that the salt scent of the sea actually clings to many of them, but now they are here, all is smooth sailing for them.

After reviewing this regiment of the early spring hats, one can not but be impressed with the preponderance of brims—brims that turn up or down with equal abandon. Hats are not only higher but larger, and their brims are the most important things, for in the brim is apt to lie the novelty of the hat. Some of these brims are most amazingly shaped, doubtless on the principle that one good turn deserves another. Some curl gently up, others roll abruptly back, and still others droop demurely over the eyes. Then there are some which have a way of being wider at the sides than they are at the front or the back. Many crowns, too, have acquired a novel air, for they are higher and straighter than ever, with just a suspicion of draping. Of course, there are low crowns and medium crowns shown, also, for there is variety in everything even remotely concerning millinery this year, but the high crowns are by far the smartest of any shown.

### THE POSITION OF THE NEW HATS

It is worthy of notice that the new hats are worn at a slightly different angle. They are set higher on the head than they were wont to be. For several seasons, our heads have fitted well up into our hat crowns, and we have worn our hats far down

No Woman Will Have an Excuse for Wearing an Unbecoming Hat, for Hats Are of Every Size and Shape; Brims Are Larger, Crowns Are Higher, and Trimmings Are Truly Surprising

over our very eyebrows, but the hats of this spring are posed slightly higher on the head, leaving more of the eyes and eyebrows visible to the world.

The hats make their appearance in every known color and every imaginable material. It

seems as if really the French designers had used everything within their reach in creating their spring models. There are satin hats, ribbon hats, hats of net and of lace, of tulle and of delicate hair braid, of fancy crêpe, coarse straw, silk braid, fine liséré straw and milan straw, hats of cretonne, brocade, muslin, and organdy. Then there are charming combinations of straw and satin or corded satin. Many of the larger shapes are made of the frailest kind of materials, mere cobwebs of horsehair and fine lace braid or shadows of tuscan straw combined with layers of silk net. Doubtless their designers had a premonition that morning and afternoon frocks of muslin or chiffon were to appear below and so kept those airy frocks in mind while they created these entirely delightful hats.

### TRIMMINGS WITHOUT END

As varied as the new shapes are the new trimmings, and each is smarter and more decorative than the other. Ostrich plumes are again used, the long "cou-teau" or the short, flat, stubby tip. There are flowers, fruits, and made wreathes of natural ostrich; also there are burnt goose feathers, which resemble soft, fluffy fur, in vivid colors or more subdued tones. Odd flowers are used in different ways; the larger flowers, such as pond-lilies, orchids, and roses, top many of the high crowns, while the shy forget-me-nots, pansies, and apple blossoms nestle demurely under many a drooping brim. These flowers are made of silk, velvet, ribbon, ostrich feathers, leather, beads, wool, or silk threads. Beads, both large and small, form unusual designs in many of the smartest ornaments. Ribbon bows fly high above already high crowns or hang to great lengths down the back, or they loop under the chin and fall over the shoulder, in simple fashion. Trimmings of leather, wood, and plain dyed



*As the hat above is typical of the large spring hats, so is this high-crowned affair typical of the small ones. Roses bloom on the crown—flowers grow there this season; two hats imported by Thurn*

RÉBOUX





MARIA GUY

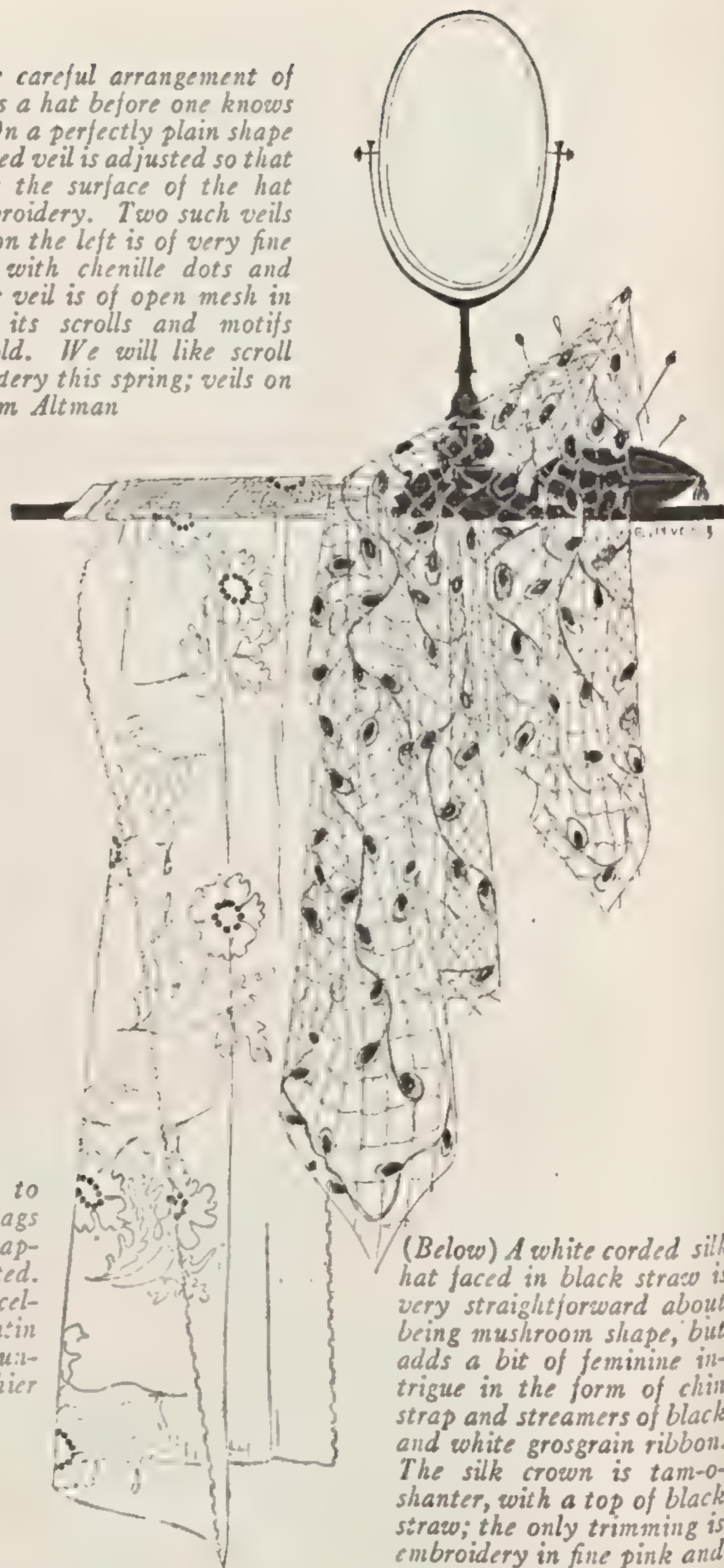
HATS IMPORTED BY BENDEL.

To say that many of our afternoon hats were to be of the "garden variety" would be misleading, but it is true that large quantities of garden hats are appearing. Not the least of these is one of pink French crêpe, low and soft as to crown and with a wide straight brim. There are roses of pink crêpe near the edge on the upper side of the brim. (They can't be seen here, but they are really there.) This line of roses is covered by an over-hanging ruffle of wood-colored tulle



Another of the trim-your-hat-without-waiting veils has three birds, marked in steel beads, spangles, and taupe chenille, winging happily over its surface. The veil is so adjusted that the three birds are in the front and on the sides of the small plain hat over which it is worn, and the resulting effect is a remarkably smart trimming

(Right) Nowadays a little careful arrangement of one of those new veils trims a hat before one knows what is going to happen. On a perfectly plain shape of smart lines an embroidered veil is adjusted so that the design appears against the surface of the hat like a skillfully applied embroidery. Two such veils are pictured here; the one on the left is of very fine mesh and is embroidered with chenille dots and black silk cord. The other veil is of open mesh in soft cotton thread, with its scrolls and motifs picked out in silver or gold. We will like scroll designs and chenille embroidery this spring; veils on this page from Altman



(Below) A white corded silk hat faced in black straw is very straightforward about being mushroom shape, but adds a bit of feminine intrigue in the form of chin strap and streamers of black and white grosgrain ribbon. The silk crown is tam-o-shanter, with a top of black straw; the only trimming is embroidery in fine pink and green chenille

Photographs by Ira L. Hill



When one is really beginning to believe that the last word in bags has been said, a new version appears, and we all look interested. The combination of an ivory-celluloid top and a square black satin bag, beaded red and blue, is unusual; bags from Marthe Gauthier



If it were not for a little difference in the embroidered bead design, this bag would be twin sister to the one above. It, too, has an ivory-celluloid top, and is of black satin with a black satin roll handle



Shell composition forms the top of this bag of tête de nègre jersey cloth embroidered with red and blue beads. The handle is a roll strap of jersey cloth



LANVIN





RÉBOUX

*Strictly according to Paris is this high-crowned hat of white Belgian split straw, with its brim rolling back. Summer and winter meet in its trimming of gardenias and fox fur*

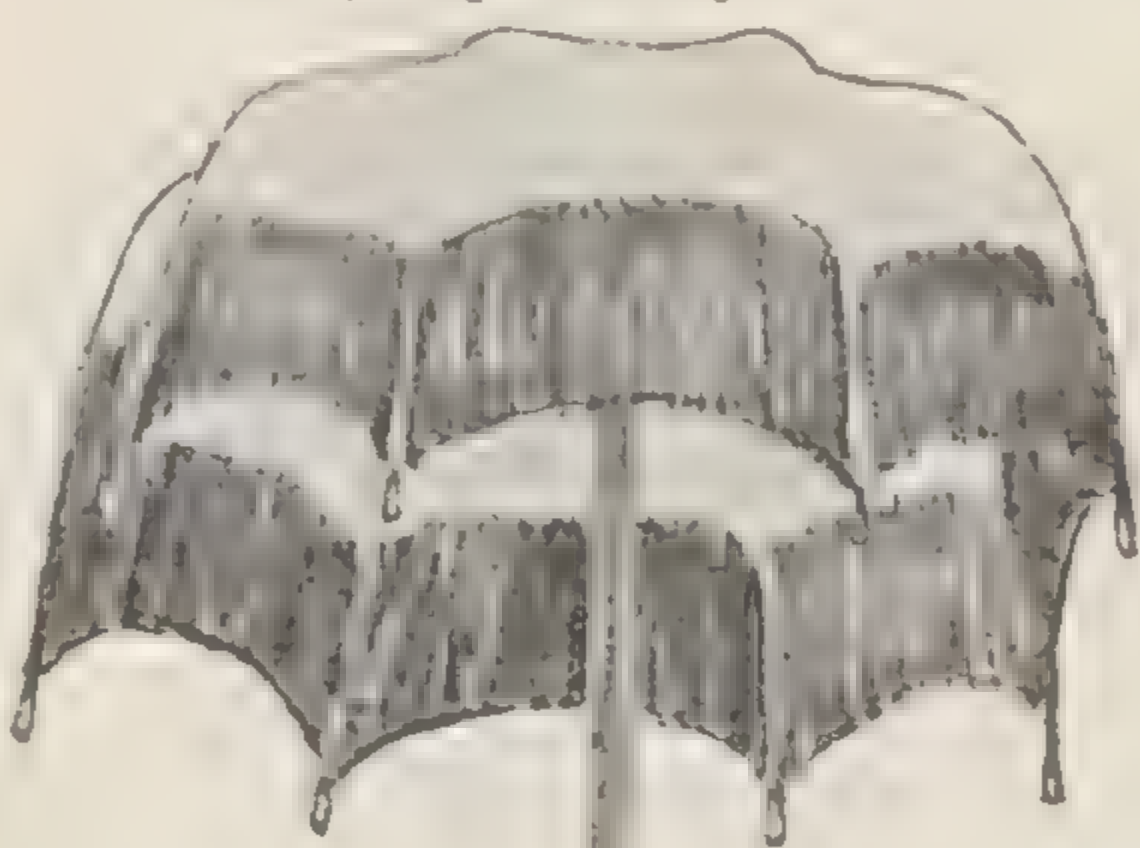
grass, embroidered with heavy silk or cotton, with vividly colored beads, or with soft-toned chenille, are amazing, yet none the less charming. Silk and leather fringes are also used a great deal, not only as trimming, but for entire hats.

One of the smartest shapes and newest hats in a combination of materials comes from Paulette et Berthe, and is sketched at the top of page 27. It is a large shape, wider at the side than in the back or in front, and has a brim that turns slightly up in front. It is of stone gray satin, and frills of finest horsehair lace braid trim the top of the crown and the upper side of the brim, extending a bit beyond it. Réboux's hat of fine white Belgian split straw, trimmed with a cocarde of white gardenias and white fox fur, is another new shape. It rolls back from the face in front and is almost straight at the back. The upper part of the brim is piped



LOUISON

*One of the latest variations on the tricorne theme is this tailored hat of brown straw, with its top covered with layers of brown tulle. The tulle cocarde springs from a coral ornament of seed beads; imported by Bendel*



GEORGETTE

THREE HATS IMPORTED BY THURN

*There are many women who simply can't get along without turbans, and for them was designed this one of gray crêpe de Chine, through which are thrust coral pins*



GEORGETTE

*So many of these small hats insist upon having high crowns; no one can stop them. One of the tallest, so far, is this one of black Milan straw, with a palisade of gray wings*

with white fox. It is sketched at the upper left on this page.

There are mushroom shapes of every variety, but from Jeanne Lanvin comes one of the most attractive, which is illustrated at the lower right on page 28. It has a most decidedly mushroom shape of brim and a tam-o'-shanter crown. The hat itself is of white corded silk combined with coarse black straw, —black and white combinations, by the way are very good, and many of the smartest hats are all black or all white.

This particular hat is trimmed with chenille in rose pink and moss green. It is possessed of no less than two chin straps, one of white grosgrain ribbon and one of black, which fasten at one side and hang in long ends.

A typical high-crowned hat by Georgette is sketched at the upper right on this page. It is of fine milan straw and has a band of dove gray made wings and breast which stands high and tight around the crown. The brim is small and straight. Quite similar to it is the Réboux hat sketched at the bottom of page 27. It is of navy blue liséré straw with a high crown topped with full-blown June roses of various shades of pink. The brim runs a short way, turns back, and lies in ripples over itself.

#### FOR SPRING AFTERNOONS

Tulle-trimmed hats of French crêpe or organdy, they say, are to enter into the realms of afternoon hats, to be worn with dainty frocks of organdy, lace and net, or crêpe de Chine. The Maria Guy hat sketched at the upper left on page 28 is destined to be worn with fluffy afternoon dresses. It is a large flat shape of pink French crêpe, trimmed with little roses of the same material, which are modestly veiled with wood colored tulle.

There are women who can not live without turbans, and it seems that Georgette must have had those women in mind when she evolved that smart turban on becoming Russian lines which is sketched at the bottom of this page. It is of pale gray crêpe de Chine, and the outer side of the brim is intricately embroidered in cords covered with crêpe de Chine. Two pins with ends of flat bits of coral are thrust through the front of the hat.

A tailored hat from Louison, photographed at the top of this page, is of brown liséré, faced on the top with layers of brown tulle. It is one of the new adaptations of the tricorne, which is perennially smart and becoming. The cocarde at the front is an odd combination of many petals of brown tulle, mounted in a coral



(Below) There was a brown satin hat, of original shape, which was without a stitch of trimming until a deft hand attached an outspread brown bird at exactly the right angle. These angles are so smart,—and so difficult to attain



LANVIN

(Below) It is easy to see why they are called "palmettes," these waving black plumes, so tropical in air and arrangement. This hat is of black satin, and, together with its trimming, meets all the season's requirements in height



MARIA GUY

(Above) When we put off our winter furs, we must have something to cover our summer shoulders. An ermine scarf is the most popular background for a summer evening. The muff and hat of black taffeta are as French as they can be; the muff might be mistaken, with its plaited ruffles, for a French pillow; the hat has one of those high crowns so indispensable to this season's happiness, and has, like the muff, a cluster of dull orange tangerines as trimming; hat and muff from Mershon; scarf from A. Jaeckel



GEORGETTE

ornament made of tiny seed-like beads of coral. When spring blossoms into summer, and winter scarfs and muffs are discarded, one's thoughts naturally turn to lighter things, such as the hat and muff of lightest, finest black taffeta, which is photographed at the top of this page. The hat has a graceful brim which turns slightly up in back and droops becomingly at either side. Three finely plaited ruffles of taffeta completely hide the high narrow crown, and a cluster of tangerines of dull orange silk trim the hat, while a similar cluster occurs on the muff. The muff very much resembles a pillow,—one of those distinctly French pillows. The breezes of spring and summer are sometimes apt to blow cool and it's a wise designer who thinks ahead and creates a scarf of ermine, which not only protects the shoulders, but which adds immeasurably to

the charm of its wearer. Such a scarf appears in the same photograph with the muff.

#### AN UTTERLY AMAZING BRIM

From Carolyn Réboux comes one of the most amazing of all the new brims. It starts at the under side of the crown and turns back in a thick roll to meet the low round crown again. This brim is entirely covered with fine strands of the smartest of feather trimming—burnt ostrich feathers. The hat is of fine black liséré straw, and the feathers, too, are black. The hat, is sketched in the middle above on page 33. Here the thick rolled-up brim of the hat, covered with burnt ostrich, resembles the headgear of those hula-hula choruses we see and hear all along Broadway.

From the Lancet hat sketched at the upper right on the same page, one can get an excellent idea of the sweeping brim, measuring more from side to side than from back to front. The brim is of slate gray milan straw faced with gray faille silk, while the crown is concealed by one of the very new fancy feather trimmings—a cloud of burnt goose feathers, of a matching shade of gray. Where the feathers meet the brim there is a narrow band of gray faille, finished with a tiny flower and bud of faille silk, every petal of which is a different pastel shade.

At the upper left of the same page is a hat designed by Evelyne Varon for that woman who is truly feminine, yet who is at her best in tailored models. It is of fine black milan straw, and the brim, which takes one of those unexpected turns at the front, is softened on the





LUCIE HAMAR



LANVIN



LANVIN

Hats used to call in the aid of tall trimmings when they wanted to be high, but now, the hat itself can be as high as it pleases without the least assistance. This one is all of beige silk, braided all over itself with narrow beige braid, and trimmed, if one can call it that, with a bit of black ribbon

There are few hats that confine themselves to one material this season; they seem to think it cramps their style. This one is of black taffeta on top, while the under side is faced with black straw. The ornament is a crystal flower—oh, we just don't care what our trimmings are made of, this season

When the spring hats are small, one can scarcely see them; when they are large, one can see scarcely anything else. This one, which suddenly becomes wide at the sides in the way these new hats have, is of green straw, modestly covered with green tulle. The black ribbon bears a bead flower



ODETTE

Of course, there are those who might think that a crown as high as this is all that a hat could possibly ask of its designer, but they have different ideas about things, over in Paris. That's why the designer went and put that high sweep of red wings at the topmost point of this hat of fine red straw

upper side with Copenhagen blue French crêpe, over gray taffeta. Soft folds of Copenhagen blue and gray crêpe are wound around the crown, and deft fingers (only deft fingers can place ostrich trimmings this season) placed the two made ostrich tips over the crown. They are white, speckled gray and Copenhagen blue.

#### EVER-PRESENT EMBROIDERY

At the upper right of page 33 is a Lanvin turban,—one might call it a new model built on old lines. It is of Delft blue hemp cleverly draped at either side, and it has a narrow slanting brim of black satin, which is narrower at the sides than at the front. The front section, which is almost a square, is embroidered in blue and black chenille. Embroidery, whether in cotton, silk braid, chenille, or straw, appears on many smart hats, and it will doubtless be used to great advantage on sports hats as well as on tailored models.

#### A SUMMARY OF SPRING

In summing up, one would note that many of the large shapes are made of delicate materials and are



ODETTE

trimmed in a most decorative manner. Turbans are of various styles,—high turbans, turbans brimmed and brimless, and turbans of medium height—and they are trimmed with flat decorative motifs or high masses of flowers or fly-away bows of silk or ribbon. Tailored shapes are both large and small, with trimming that in most cases is part of the hat itself.

The new veils will play an important part in the new hat trimmings. For instance, one which is sketched at the lower left on page 28 and which has an open mesh, has three birds with wings outspread, exquisitely marked in steel beads, paillettes, taupe chenille, and white silk floss. Over a plain hat, the veil is worn so that the birds appear to be flying around the upturned or

Good things have a way of traveling in threes, over in Paris. These three are all of black satin with red and blue roses and green leaves appliqué. The scarf and bag outdo the hat—they are edged with zig-zags of red embroidery





ODETTE

*It's a good thing the burnt ostrich doesn't dread the fire; burnt ostrich feathers are to be exceedingly popular this spring. This trifle of white milan straw has a brim that turns back all the way around, and that brim bears strand after strand of black burnt ostrich feathers. The effect is most becoming—women always do look well in halos*



CHANEL



LANVIN

*About every other woman will have a high-crowned hat on her mind, this spring, for tall hats are to be superlatively smart. This designer, who always did have a fondness for sweet young things, shows how charmingly youthful a high-crowned hat may be in this model of black milan and a Copenhagen blue velvet ribbon*



*(Right) Havana brown, they call that dark shade of tobacco brown, and it is the color of many of the smartest spring hats. This one is of loosely woven straw with a brim that turns abruptly back against the crown, and it is trimmed with shaded brown wings. Sketched hats from Mercedes*

TALBOT

*(Circle above) Caterpillar straw does look like those fuzzy caterpillars that make every woman scream; nevertheless it is both charming and smart. This turban is of white caterpillar straw, with white Georgette crêpe draped around the top. The fan-shaped ornament is of Delft blue beads*

straight brim, and behold, the simple hat is transformed into the latest Paris model. There is another veil of the new open mesh, decorated with a simple motif, and this veil is to be worn in the same manner. It is embroidered in two shades of silk floss, run in and out of the mesh.

At the right of the sketch at the top of page 28 is shown another sort of face veil. It is of one solid color and has a wide open mesh of soft cotton threads with simple wide open scroll in a vine design, loosely woven with very fine mesh ornamented with chenille spots and single figures in black silk cord with centers of tiny black chenille dots. Some of the scrolls and motifs are done in silver or gold metal threads and are most decorative. Color combinations will be as popular as ever, and, as it is a season of veils in Paris, it will be a season of veils in New York. Chenille dots are shown in different sizes, and are used on a plain mesh and in figures. The newest features in veils are the open mesh, the simple scroll done in embroidery silk or fine cotton, the chenille dot, and the flat velvet patch on a plain mesh.

It may be because beads are used with such charming effect in the new hats and



veils that the new bags have followed suit, for many of the prettiest bags sent over have beads somewhere about them. The bag photographed at the top of page 28 has an ivory-colored celluloid top. The bag itself is of black satin and is embroidered in an odd design with beads of various colors. The strap is of satin. The lowest bag on the same page is of tête de nègre jersey embroidered with brown, red, and blue beads. The top is of composition, and the roll strap is of jersey. A bag of black satin with an ivory-colored celluloid top is embroidered with different shades of red and blue beads. This bag is extremely odd of shape. It is photographed in the middle of the same page.

MARIA GUY

*The flowers that bloom in the spring are flourishing on the crowns of many hats. This one is of navy blue liséré straw, faced with Georgette crêpe. Roses blossom on the crown, and a bit of blue ribbon is tied in a bow in back—this designer does love those little bows; photographed hats imported by Ferle Heller*





EVELYNE VARON

(Left) This is a hat which suits the feminine mood existing in even the most tailored woman's heart. It is of black milan, with an upward curve just where it should be—over one bright eye; gray and blue crêpe de Chine encircle the crown and cover the brim. The return of ostrich is manifest in gray-and-blue plumes

(Right) It interests us strangely, this hat of slate gray milan. The brim is wider from side to side than from back to front. The crown is concealed by a pillar of cloud, of gray burnt goose feathers. At the base of the cloud is a band of gray faille, and a flower whose every petal is of a different pastel shade



LANCRET

(Right) This is Hawaiian year; and those who can't go to Waikiki Beach, this season, may like a touch of the native local color in their millinery. The rolled-up brim completely covered with black burnt ostrich reminds one of the native head-gear worn by the hula-hula choruses one sees all along Broadway



RÉBOUX



LANVIN

(Left) The turban has added a new charm to its rôle: embroidery. This model is of Delft blue hemp, and the embroidery all over the square front is blue and black chenille; and this season, chenille embroidery as trimming is to be desired above rubies; models sketched on this page, from Gerhardt

The eternal feminine has asserted herself this season, and dainty, fluffy, frilly frocks are appearing in vast numbers. Lingerie frocks, frocks of chiffon, lace, soft silk, or crêpe de Chine will appear in the morning as well as the afternoon, just to make woman's day complete. Somehow, a frock of this sort seems strangely incomplete without an accompanying parasol—the two were made for each other. For the past season or so, few smart women have carried parasols. That was because almost all smart women spent their days in sports costumes, and one could not imagine a fluffy parasol of lace or chiffon or even a tailor-made parasol of plain silk, with such a costume. But now that the clinging-vine type of frock has come back, the parasol comes, too.

In parasols, there are many styles from which to choose, but smartest are those with stubby sticks, or those with straight handles, mounted on frames rather oriental in shape. The parasol itself is usually of some delicate material, like mousseline de soie, French crêpe, or chiffon, finished with a wide border of taffeta of a contrasting color or a darker tone, such as Havana brown or navy blue. The handles are of tortoise-shell, or natural wood, and some are of leather in some disguised form. Still other parasols are finished



LANVIN

It may be because Paris has set the fashion for the use of simple materials, or because Americans have a practical turn of mind; at any rate, one of the smartest type of sports hats, this season, is of crash. This model is of white and Delft blue crash; the crown is gathered in at the middle; from Mershon

with a straight stick, enameled in color.

Then there are those truly feminine parasols that so charmingly offset the new fluffy sort of afternoon dress, which is daintiness itself. The accompanying parasols are of shirred silk or chiffon, and are lined and interlined with colored chiffon or net. The outside is usually white, and the color is used on the inside. One of the most charming of these sunshades is of finest batiste exquisitely embroidered, lined with a succession of narrow ruffles of finest Valenciennes lace.

There are novelties, too, in the world of parasols. They consist mostly of sunshades of cretonne, ruffled organdy, linen crash, and sports silks, which, for the most part, are mounted on thick sticks of natural wood, with a loop of the material through the top.

The designers are always saving up for a rainy day, and so there are many new umbrellas in the world, this spring. There are all sorts of designs for all sorts of handles, of course, but smart women are still faithful to the umbrellas with short stubby wooden sticks which Paris loved so well that every Parisienne who owned one spent most of her time in praying fervently for rain. Like parasols, too, close relations, umbrellas appear in every conceivable color.





*There is a time for being embroidered as well as a time for being plain, even among tailored hats. This navy blue milan straw from Henriette Dupuy is embroidered—which makes it suitable for many occasions—with blue and terra cotta beads. The crown and quill, which are the foundation of the embroidery are of wood fibre; that's a surprise that many new hats are giving us this season. The quill, it should be noted, has a real quill tip*



*To trim a silk hat with a blue milan ribbon is an innovation accomplished by Royant. The cerise cashmere turban is brimless and embroidered with silk threads of navy blue. The Royant military coat of navy blue gabardine has collar, cuffs, and panels of cerise cashmere, which, again, are blue-embroidered. The cerise lining is crêpe de Chine. The green silk Odette bag has Japanese embroidery done in fine cotton thread, vari-colored*

**BRIM, MORE BRIM, BRIM-  
LESS — HATS MAY TAKE  
THEIR CHOICE; THE NEW  
SHORT SUMMER FURS**

HATS FROM KURZMAN  
FURS FROM A. JAECKEL

*(Left) When an Evelyne Varon hat of purple milan straw has clusters of purple ostrich feather grapes, surrounded by soft green leather leaves, other purple hats surrender. Brims, this spring, go up, down, in, out, or retire altogether. The light-weight cape is a straight band of kolinsky with a collar of ermine*

*Confetti caught on her hat? It's merely an audacious embroidery, in bright-colored linen threads, on blue Georgette crêpe. The Henriette Dupuy turban is of blue milan straw. The cape is of Japanese mink, a new summer fur; its brown silk lining has a drawn-work insert*





## PARIS STRAIGHTENS SOME OF OUR LINES

**Y**ELLOW as gold-dust is the hair of Melisande, and her eyes are as blue as the sea in summer. But—once more the fly in the amber—Melisande is a little vixen. From three to eight she marked her nursemaids indelibly with her sharp little teeth. From eight to ten she was the terror of her *gouvernantes*, and for five years thereafter she tormented the inmates of a smart boarding-school. Just now her field is the world at large—that is, such portions of it as still remain habitable—and her presence is everywhere regarded as a fresh invasion. Some say she has a nasty temper; according to others her tortured spirit is merely seeking to be free, to express itself. And it is to these last that the plums are thrown, plums in the form of frocks, furs, and other costly apparel, and only very slightly the worse for very slight wear.

The Parisienne Is at the Moment Wearing  
Straight Lines; yet Paris Doth Protest Too  
Much against the Advent of Draperies

Lately it has rained plums in the immediate neighborhood of Melisande, whose troubled spirit has been somewhat violent in its efforts at self-expression. It has snowed plums; it has hailed and "sleeted" plums, and plums have been fired at her sympathizing friends, who are clothed as never before in this borrowed plumage. And it is astonishing how many friends she has!

The result just now is that Melisande is ordering frocks by the dozen to replace those of which she has been bereft by her spirit, which for the time is slumbering or, perchance, "gone on a journey." She buys hats and boots, wraps and lingerie, flinging money about with a recklessness worthy of a better cause.

## THE GUNS OF THE FORE AND AFT

I was thinking of the war one day when she whirled in, her skirts a-rustle, and the feather on her hat fluttering like a banner in the breeze. It was a curious hat, with a narrow satin brim turned up flatly on the side, pinning to the high square crown a white and gray uncurled ostrich plume which protruded a bit beyond the brim in front and back. I was fascinated by the audacity of the satin trifle, which, as a hat, impressed me as being curiously formidable.

"The guns of the fore and aft," I quoted. "You sailed in like a destroyer. Why do you buy clothes all the time, Melisande? Why don't you buy a submarine?"

For a moment the blue eyes widened. "What are you talking about?" she demanded. "Don't you like my hat?"

—"or a tank or something?" I went on. "Your king and country need them. You are extravagant. Think of the poor soldiers—"

But Melisande is incorrigible. She sat bolt upright and saluted, "How do you like my hat?" she demanded.

It appeared that the hat was the latest creation of Lucie Hamar, who is a wizard (what is the feminine of wizard?) at inventing shapes. And this particular hat has been christened "*l'Indiscret*" for some reason, known or unknown; and never in all Melisande's mortal life has she seen anything so smart nor so becoming. And never again would she order a hat anywhere but at the Maison Hamar.

I pinned on my own head-gear. "I am going out," I said, "to take a blind soldier for a walk." And I went.

## ALWAYS THE WAR

There is always the war. It almost seems as though there always has been and always will be the war. Dreams of peace are shattered by such things as the new theatre tax and the necessity of employing candles after six o'clock, or the necessity of buying petrol and the scarcity of the same. Then there is the appalling lack of taxis and, *mon Dieu*, the lack of almost everything.

What happened in Paris before the war might be collected in a volume of notes under the title, "Things I Remember." Can it be possible that there were ever races at Longchamps where we wore hats reeking with paradise plumes and heavy with flowers? Was there ever a Magic City with masks and music, with dancing and dining and gay flirtations? And how long is it since we have seen a tourist in the Paris streets? We all long for the time when the submarine shall cease from troubling and the "Zep" shall be at rest.

As to frocks, "they" tell us that we are to wear the "straight" variety. There are rumors of drapery, always strenuously denied—just a thought too strenuously—which lead us to the old-fashioned conclusion that when there is so much smoke, there must be some fire. But the tissues of the season are soft, suggesting imply

falling folds, the chemise is so firmly buttoned on, as it were, to the fancy of the Parisienne, and the new straight frock is so very smart that it is quite likely that straight lines will predominate in Paris at least, even if the more barrel-like effect does obtain some

popularity in America as the newer line. At present the wide effect at the hips is aimed at, while the front and back retain a slab-like flatness. Pockets, ambitiously inclined to be panniers, accentuate the width, but every vestige of fulness is smoothed out of the back and front of the frock or manteau.

Here and there one encounters the high waist-line; a vague, wandering line on an otherwise straight frock. It is picturesque—this straight high-waisted gown—and the new soft tissues are admirably suited to it. The checked silks which will be worn so much the coming season



JENNY

If Jenny sets about to make a serge frock, the result is inevitably smart. This gray serge frock has the severe lines the Parisienne likes to wear this season. The silhouette is just the least bit rounded. The fur at the throat and on the sash is otter



LANVIN

When "*Le Crime de Sylvestre Bonnard*" was playing at the Théâtre Antoine, there was a moment when a Lanvin frock of white crêpe, beaded a very little with blue and very straight and slim in line, appeared, and scored, no doubt, a dramatic point

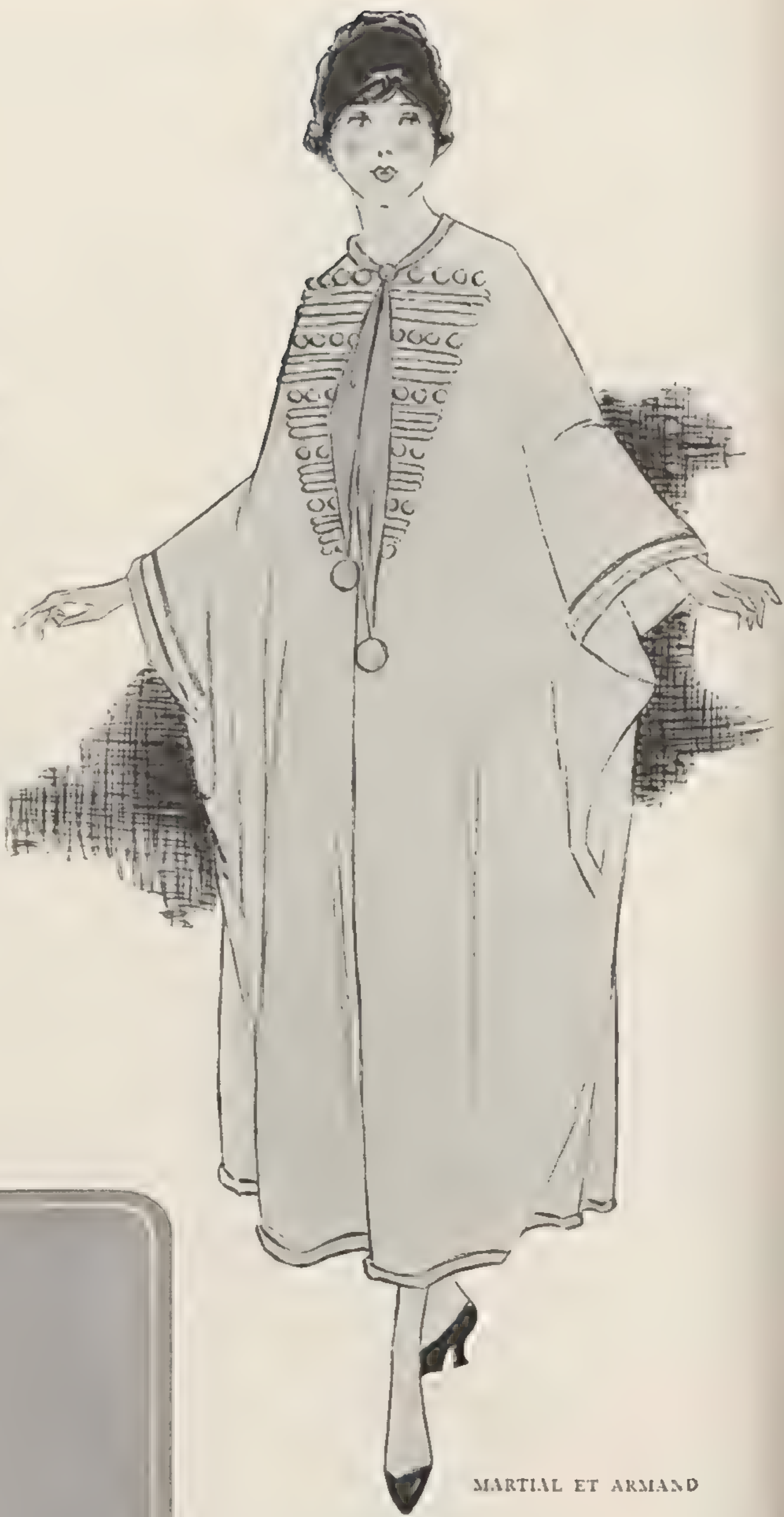




PREMET

(Left) Just when every one was expecting something altogether elaborate and dazzling, the house of Premet took a moderate amount of crows black satin and made something sleek and subtle. The revers were made plain, and over them was plaited a curious collar. The coat itself bulged at the hips, which was the dénouement, as far as fashion was concerned

(Right) Mme. Madeleine Lely wore this cloak and was clothed at once in white cloth braided with soutache and the assurance that her evening would not be ruined by the appearance of any other manteau even faintly reminiscent of the one she was wearing



MARTIAL ET ARMAND



This Royant cloak of black silk net is one reason why some women prefer those long warm spring evenings to any other climatic conditions. When black net is embroidered with glints of gold, it makes a siren of almost any one; imported by Kurzman





(Left) Not even the new barrel silhouette can come between the Parisienne and her straight slim frock; they are inseparable. This one is of peacock blue charmeuse, banded with marine blue serge on the bodice and skirt. There is blue passementerie embroidery, and the belt is braided in blue—a frock would really be ashamed to go out without its embroidery on, this spring



(Right) The Parisienne has suddenly remembered that she's a big girl now, and she has lengthened her skirts till her ankles are matters of conjecture. Observe the lengths to which the skirt of this frock goes. The frock is of marine blue serge, embroidered with peacock blue silk, and bound with peacock blue silk—this designer just can't seem to get enough of that color combination

### THREE COSTUMES FROM MAUPAS



We hear much of all the one-piece frocks and separate wraps that are going to be parts of our daily life, this spring, and coats like this are perfectly good reasons for believing all that we hear. It is of marine blue gabardine, stitched with much gray silk and colored with coarse gray silk

Can this be the flaring Parisienne we used to know—this slim person, with her waist-line right where it really ought to be and everything covered save her face and hands and feet? Her frock is of black satin, embroidered with blue beads and bound with blue satin on collar and cuffs

BUZENET



lend themselves gracefully to the loosely belted straight one-piece frock, with which, so they say, loose wraps will be worn. One ponders long over this wrap. What will it be like,—a cape, a sleeveless garment, or a simple sleeved coat? Then there are rumors of tunics, of pep-lum-corsages, of skirts tightened subtly at the hem which, by the way, once more touches the ankles. One hears of wide sleeves and even a whisper of the polonaise, but the couturiers are keeping their secret closely.

#### THE ENDS OF THE MODE

Dull-finished boots of doe skin in brown and neutral shades will be worn with the new spring frocks. We must have a different pair of boots now for each costume, and good bootmakers are rare. At last one visits Yantorny. His productions are exquisite; however, he says, "I have never yet made a pair of shoes." Modest Yantorny. He says that some day he will make a pair of what may properly be called shoes, but that day is not yet. A. S.



In "Le Crime de Sylvestre Bonnard," Mme. Frondaie wears this frock—no wonder she's such a success. It is of rose silk jersey with tassels of wool, and it does all those things that a well-behaved frock should do. It hangs straight, in spite of its plaits, it's belted at the normal waist-line, and its bodice is stitched. What more could any one ask?

SINCE THEY MAKE SUCH CHARMING FROCKS THAT THE PARISIENNE FORGETS ALL ABOUT SUITS, THERE MUST BE SEPARATE COATS



The Paris designers insist that the tailored suit must yield the center of the stage to the frock and the separate wrap, this spring, and so they spend all their spare time in thinking up wraps that have never been done before. A particularly pleasant thought was this one of blue serge and plaid material—those two are being seen together a great deal lately



They're addicted to plaids in Paris, these days, and one of the latest victims of the habit is this frock. The skirt of blue taffeta, and the bodice, which goes right on into a tunic, is of green taffeta plaided in blue. Possibly for the sake of modesty, but probably for the sake of becomingness, the neck is filled in with a little bit of white satin and rose velvet



To the wedding of Miss Katharine Drexel Dahlgren, daughter of Mrs. Drexel Dahlgren, to Mr. Richard Smith Emmet, son of Mr. Devereux Emmet, society was summoned on January tenth, for even at the height of the season, society leaves its diversions to dance at the weddings of its members



© 1917, Mr. and Mrs. Braden

The wedding gown of Miss Dahlgren's was of white satin, but that was not apparent, for all the gown was veiled with rose point lace. Rose point lace was draped to form the becoming cap and fell in beautifully soft folds over the long wedding veil. The bouquet was of gardenias and lilies of the valley

## THE NEW YORK GUIDE TO FASHION'S COURSE



Red were the rose and fan which accompanied the costume of glittering gun metal cloth which Mrs. J. Gordon Douglas wore to the opera

It's All in the Point of View; to Vogue, Opera, Art Exhibitions, Private Theatricals, and the Weddings Which Are Always with Us, Have Been But So Many Galleries of Mode



A novel coiffure at the opera was that of Mrs. Stafford McLean, who also wore pendant earrings, a jeweled collar, and a gown of the new gray

**E**VEN at the height of the season, time must be found for marrying and giving in marriage. If there is any serious ulterior design concealed beneath society's confessedly frivolous purpose to amuse, it is this business of marrying, and all the social world readily leaves its avocations to dance at the weddings of its friends,—yes, dance, for weddings have come to be much more cheerful and less tearful than in the past.

A recent bride who looked not only very charming but radiantly happy in her wedding raiment was Miss Katharine Dahlgren, who was married on January tenth to Mr.

Richard Smith Emmet. The wedding, which was a very pretty one, took place in the drawing-room of the bride's home, before a temporary altar banked with lilies. The bride's gown of white satin had a long court train, and both dress and veil were draped with rose point lace. Folds of the soft lace were arranged to fall in a little cap, which was vastly becoming, and a huge shower bouquet of gardenias and lilies of the valley completed the picture.

The maid of honor, Miss Ulrica Dahlgren, a debutante

From beneath her smart three-cornered hat Miss Mary Cass Cunfield's hair curls up like the hair of a little child above her sophisticated earrings



Jeweled pins for the coiffure, such as this of Miss Beatrice Bend's, advance in popularity



The sweater is now dignified by a hanger, an embroidery hoop wound with ribbons



The frill and the monogram pin are to be noted on Mrs. Charles H. Marshall's hat

men," at which Geraldine Farrar, who divided the honors of the evening with Caruso, brought an element of novelty to the familiar opera by whistling the prelude to one of her arias. Almost as full of color as the costumes on the stage were those of the audience, and as in the case of the stage raiment, a great deal of red was worn. Red is becoming a rival of the earlier favorite, cerulean blue, for evening dress, and the tonalities in which it appears range from flame color to dark ruby. Even where the gown itself is not red, red is frequently very effectively employed in the accessories. This idea was exemplified in the costume of Mrs. J. Gordon Douglas, which is sketched at the upper left on this page. Her gown, made of metal cloth of so dark a silver in tone as to appear almost gun-metal, shimmered like a coat of mail. It was without ornament save for a single scarlet flower that glowed at the edge of the low cut bodice, close to the right arm. A fan of ostrich feathers of the same brilliant tone emphasized the contrast of her black hair, and the effect was at once striking and exceedingly smart. About her neck Mrs. Douglas wore an unusual, flat, jeweled pendant.

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Thus one makes straps an ornamental affair of silver ribbon



At Sherry's Miss Dolly Kimball wore this smartly lined coat





A "jeune fille" of France in a costume laced with gold cords

More and more jewels are worn as the season advances. Especially noticeable are the very beautiful jeweled pins and ornaments for the hair. Miss Beatrice Bend, who was the guest of Mrs. Hamilton McK. Twombly at "Carmen," wore in her softly rolled coiffure (sketched at the left of the group on page 39) a pointed pin in which glistened many brilliant stones. From her ears were suspended rather long jeweled earrings, which bobbed engagingly. Mrs. Stafford McLean, who was in another box, also wore long slim earrings, and about her neck was a collar of black velvet with many jeweled slides. Her hair was arranged in the unusual manner shown in the sketch at the right in the middle of page 39. The hair was turned back just above the ear and then arranged in a horizontal roll just below the crown of the head. She carried a very large white ostrich fan and wore a gown in that shade of soft gray which is so smart now and which promises to become smarter still with the advent of spring.

#### SEEN IN SMART COIFFURES

Aside from jeweled pins, ornaments for the coiffure assume a great variety of forms. Not infrequently one sees tiny wings or leaves of diamonds or other stones nestling in softly waved locks just above the forehead. These leaves are usually arranged on a metal band, which may be concealed beneath the hair or allowed to show as it encircles the head. A band of this sort, worn recently by Mrs. Henry Clews with a gown of black silk embroidered in silver, was most becoming. Another guest wore two little mercury wings of diamonds in the front of her dark hair. Mrs. Edmund L. Baylies wore across the front of her hair a wonderful band of large jewels, set together with geometric precision. Very smart indeed is a little spray of tendril-like black feathers posed at the side top of a high coiffure; this spray may or may not emerge from a jeweled holder. Mrs. Frank Gray Griswold sometimes wears ornaments of this kind, and the result is pictured at the top of this page, second from the right.

#### THE DIAMOND ANKLET COMES TO US

Quite the most sensational bit of jewelry seen this season was worn by Mrs. Cornelius Vanderbilt recently at a private dance. Dressed in a simple white gown, she wore many beautiful jewels, but newest of all was the diamond anklet, a fashion which has arrived from Paris and which will now be the aspiration of all fortunate possessors of pretty slender ankles. At the same party, a slender



A débutante who received with Miss Lorraine Allen at her début

young woman wore a gown in which the problem of shoulder straps was solved in the original way pictured at the lower right on the preceding page. The neck of the gown was cut square and outlined with a band of silver ribbon, and a band of this ribbon went across the shoulders and held the soft lace sleeves. The novel thing about the arrangement, however, was a second band of silver ribbon which was brought down to a point in the front and back, forming a V-line at the neck.

Gowns on medieval lines are definitely among those

present. At a ball not long ago, Miss Marjorie Curtis wore a gown of American Beauty velvet, cut on these straight lines and having long angel sleeves of net of the same shade, from which her arms emerged, slender and graceful. The skirt was short and had a train at the back. At the lower left on this page is a frock seen at Miss Lorraine Allen's début at a reception at the Ritz-Carlton, followed by a dinner and dance there. One of the young girls who assisted Miss Allen in receiving wore the gown sketched here, of bright green chiffon made over a slip of gold cloth which shimmered through the airy green stuff. There was a bit of gold lace at the neck, and bands of gold hung with tiny jet tassels glittered over the shoulder and arms; about her waist was a loose girdle of jet which came down in deep points over the hips,—a very becoming and graceful line.

Red of an arresting flame tone, was an evening wrap worn not long ago by Miss Audrey Osborn, which dared a striking contrast in its lining of pale green. It was topped by a straight band of sable, which formed a yoke and a high collar which was high enough almost to cover her nose.



Mrs. Cornelius Vanderbilt dared it, the jeweled anklet of Paris; all ankles covet it

black silken ankle above slim black patent leather pumps with square buckles of silver. Although the collar of this coat was high, higher still was the shaped band of creamy Venetian lace which topped the collar of the gown and which followed the line of the throat well up to the ears, almost touching the edge of the snugly-

fitting Russian cap, which was of broadtail to match the coat.

Mrs. Charles H. Marshall wore to this exhibition the smart little hat pictured at the right of the group in the middle of page 39, which was made of black satin with an upturned flare of delicate black thread lace at the top. This flare is seen on a number of the spring hats; sometimes it is of lace and sometimes of delicate horsehair braid, and on some of the most recent French models a thin design in fine seed beads is introduced in the hair braid. Mrs. Marshall wore with this hat one of the large mesh veils so much in favor at present, held securely to her

hat at the right side of the front by a circular pin with a monogram in diamonds. Pins of this sort are a whim of the moment with several smart women and give a telling touch to a plain hat and veil.

#### BROWN IS THE STREET COLOR

The three-cornered hat sketched at the top of the group on page 39 was worn by Miss Mary Cass Canfield. This hat was of brown velvet, but all that portion which is visible from the front was covered with dull blue faille, upon which was a design in gold soutache. A tiny edge of fur circled the hat close to the face, and from under this the hair curled up in infantile ringlets above the bobbing pearl earrings.

Brown is undoubtedly one of the smartest street shades of the season. A long coat of that color, worn a few days ago by Miss Angelica Brown, had a band of beaver fur extending half-way up the skirt. Collar and cuffs were of beaver, and the small Russian toque was of matching brown. To complete the picture there was a bright-eyed Highland terrier, who seemed to be interested in the stroll and to be enjoying it as much as his companion.

#### FASHION'S PRIVATE THEATRICALS

Hurrying into Sherry's on a recent afternoon to rehearse for private theatricals for one of fashion's many charities, Miss Katharine Porter wore a suit of brown cloth bordered with sealskin on full skirt and short box coat. With it she wore a close black toque and a figured veil. On her way to the same rehearsal was Miss Dolly Kimball, who wore the charming outfit sketched at the lower left on page 39. Her black velvet coat, caught by the wind displayed a lining of black and white silk in the bold block design which has been predicted by some of the smartest advance French frocks for the coming spring and summer. Her hat, true to the latest word of the Paris modiste, was of rose-colored faille, of conservative mushroom shape, and absolutely devoid of trimming; the only break in the smooth surface of the crown was made by the little folds which appeared in the closely drawn silk which covered it.

Every one has gone quite mad about private theatricals. The vogue for one-act plays which originated with the Princess Players and which has been so successfully worked out by the Washington Square players, (Continued on page 126)



Thus was Mrs. Angier B. Duke clad as bride's attendant for Miss Dahlgrén



Photograph by Benjamin

Mme. André Puget is lecturing here on French authors who have fallen on the field of honor, of whom her husband was one. Mme. Puget has rare charm as a lecturer and no one, we think, but a French widow could wear the widow's bonnet so charmingly



Mrs. Philip Lydig wore this to her Zuloaga exhibition



HATS ARE DETERMINED TO BE IMPRESSIVE THIS SPRING; SO IF NOT ALLOWED TO ATTAIN THEIR FULL HEIGHT, THEY BRANCH OUT ON ALL SIDES



(At the top, above) This is one of the type of hats, much seen just now, that turns sharply away from the face and is close-fitting. It is of navy blue rough straw braid, and it is cloven, like the hoof of the maker of all troubles; through the cleft emerges a whirling drapery of tan French velvet

(Middle) It's like a shadow of black silk net, this wide, piquant, picture hat; but for all that, its shape is the most correct of shadow shapes. Between the transparent layers of its brim is visible a vine-like tracing of tan Tuscany straw. Its glacé silk flowers are of the subtle pastel shades which are so much more coercive than less soft colors

(At the top, above) There is something compelling about these butterfly hats: is it the taupe ostrich-quill antennae that give that delicate air? Just to be consistent, the hat is of caterpillar straw; chocolate brown on top, dull pink on the sides. Caterpillar straw, as its name promises, is soft and luscious

(Directly above) There are ladies who sigh for mushroom shapes. Their spring will be a happy one, for there are mushrooms so quaint that they seem to sigh for ladies to wear them. This one is of white faille silk trimmed with black poinsettias, which have white berries of straw at their centers

(Directly above) This black Minnetta straw followed the very good recipe of "small hats with high crowns." All hats can have crowns, but none has better definition than the two which are seen right in front, at the top of the very high crown of this hat. The two Chinese quills seem bent on departing



SINCE DRESSES ARE WIDE-SIDED  
HATS MAY BE EXPECTED TO  
FOLLOW IN THEIR SIDE-STEPS



(Above) Here is that color combination which is always at its best in the hands of a French designer—blue and rose. This model from Lewis is of rose Georgette crêpe, faced with black straw, with pink roses daintily jostling each other around the brim; the ribbon cocarde is Nattier blue



(Above) There exists a modern French conqueror; it is none other than the much-to-be-envied wearer of this Napoleonic black straw tricorn from Carlier, which has small blue ostrich feathers racing off the top of it. They are caught, though not tamed, by a red and silver ornament and pendant



(Above) Does the barrel silhouette induce these wide-at-the-side hats? At any rate they are present; sometimes in such bewitching guise as this rose satin hat from Evelyn Varon, with its Nattier blue ribbon and its yellow, blue, and rose velvet roses, gently determined to be French to the last flutter



(Left) "Wide at the hips and narrow at the hem," repeated this Buzenet frock, trying to impress the new mode on its frivolous mind. Then, in terms of silver-embroidered white tulle, founded on the fact of a rose satin underdress, and airily supported by brilliants, it developed the new idea



(Right) This Buzenet dress used more than its share of tulle in making an underskirt, and took what it could get of a peplum edged with kolinsky. The tulle is blue; blue and silver is the lamé tissue of the dress itself, and silver is the embroidery right over where her heart isn't supposed to be, and is



FROM THE LAND OF PERFECT HATS

TO THE LAND WHICH LOVES SPORTS

COME THESE FRENCH SPORTS HATS



When Paris makes a sports hat, the result is sure to be a hat which is never mistaken for anybody else's; in the case of this Odette model of oyster white satine, that touch of originality takes the form of a buttoned-back brim; and the anchoring button is an acorn of jade and amber



It is frankly called "Anglais", this Lancin black straw, but it is just these unsophisticated hats that one has to keep a stern eye on, for they sometimes take one unawares. Behind that upturned brim, for instance, is an Empire green taffeta crown and a chrysanthemum of black and white beads

(Above) The high cost of paper did not trouble Lucie Hamar, for she made a paper hat. It was of dull blue Chinese paper-straw, woven like this into a hat and a bag. And around the hat and through the meshes of the bag runs a dull blue linen ribbon with a picot edge



(Left) Any one but a French designer would have been called unsportsmanlike for doing this. Henriette Dupuy lined a sports coat of dull gray-green bure (or burella) with white and black cross-barred voile—yes, with voile. She stitched it with yellow and red silk, putting corresponding silk patches on the bure turban—and you can see the patches at least are on the square

(Right) Hats that were semi-Chinese struggled to the surface once before, but the little temple bells we wear now are closer to nature (as the Chinese see it) than any of their predecessors. This Odette coolie hat of green straw has a Chinese embroidery top, and jade tassels; a bag goes with it; and oh, how we wish they both went in and out with us





JUST AS IF THERE WERE NO SUCH THING AS  
THE BARREL SILHOUETTE, THESE COSTUMES  
GO THEIR WAY ALONG STRAIGHT NARROW LINES

COSTUMES DESIGNED BY RUTH WILMOT



(Below) An evening wrap as graceful as this one is just about the kindest thing a woman can do to herself; it has the most flattering effect on the lines of her figure. And then just think of the color scheme. The wrap is of lavender brocade, with great figures of pale green, blue, and rose, splashed with silver. It is lined with dull orange satin, bordered with the narrowest possible line of cerise satin, and the cape is banded with chinchilla. The under part of the wrap crosses in front and folds close around the figure—that's the secret of its grace



Some women are implicit believers in sweet simplicity. Those women and this frock were designed for one another. The frock is of lime colored gingham—no woman living could be a vampire in gingham—with a collar of white piqué. The bow on the girdle is also of white piqué, and cuffs and bodice are trimmed with bands of dark green gingham, joined with strips of blue gingham. The hat is of blue taffeta with retiring bands of green ribbon and a modest little black aigret—who wouldn't look innocent in that?



If a woman isn't slender, there really isn't any use in her even looking at this afternoon frock; if she is, she should give it her undivided attention, for in it lies her fate. It is of black satin collared and cuffed with white broadcloth, and the hem is faced with white broadcloth. Wicked little green and red tassels drip from the collar and cuffs, and the black straw hat has a draped crown of white satin, ending in a green and red tassel. Altogether it's a costume that gives its wearer an air of having had a most interesting life.



OUR SKIRTS DO SOMETHING STRANGE SOMEWHERE BETWEEN THE WAIST-LINE AND THE HEM; WE DON'T KNOW EXACTLY HOW THEY DO IT

(Below) That silhouette which is at present under consideration, the much-talked-of "barrel," appears in a Bulloz suit of rough white woolen material stitched with blue cotton thread; both on the skirt and coat the flare is somewhat lower than is usual with flares. The coat, a box coat except for its small pannier, has a blue tussur silk collar and buttons; the ankle-length skirt has two similar buttons; it is made in two pieces and cunningly draped at the side seams. There are pink birds on the black milan hat

(Below) As sports suits differ in color, coat from skirt, so does this Chéruit afternoon costume differ, tunic from plaited underskirt; the tunic is of dull rose silk crêpe, and the plaited under-section is of white silk crêpe. The tunic has wide pocket-like draperies, affecting the skirt with the desired silhouette. The hat, though it has a slightly collegiate air, has a brim of purple milan straw, a purple taffeta crown, and has just remarked that these college girls are not the demure young creatures they once were



MODELS FROM BENDEL

(Above) This Callot evening gown of silver cloth brocaded in robin's egg blue has reverted to narrowness in the skirt. In its train, however, it has permitted itself an enormous flare, just below the hips,—a flare that dies, suddenly, into a narrow train at the bottom. The skirt runs up into a point over the bodice, which is of flesh-colored net and silver lace, with rose velvet ribbon top and shoulder straps. Characteristic of Callot are the two large pink satin and velvet roses on the bodice





Photographs by Maurice Goldberg



(Above) Miss Helen G. Alexander, daughter of Mr. Henry Martyn Alexander, appeared in the first of the playlets, "Happiness," by J. Hartley Manners, who, besides being Laurette Taylor's husband, is her favorite playwright. The little comedy deals with the bored rich and the contented poor, and with remarkable skill Miss Alexander played Jennie, the rich little poor girl, the part created by Laurette Taylor several seasons ago



Photograph by John Wallace Gillies

(Upper left) The last playlet was "Woman's Wiles," a delightfully amusing bit of oriental comedy, the scene of which was laid in Algeria. Against a richly colored setting, the little play was cleverly acted by Mr. Herman Huffer as the Wise Man, Mrs. Alexander Pratt as Zaide, and Miss Marion Tiffany as Cassa. Abdallah, Zaide's husband, whom that clever lady tricks effectually, was played by Mr. A. Leo Everett

(Left) Mrs. Alexander Dallas Bache Pratt, who played the fascinating Zaide in "Woman's Wiles," wore an Algerian costume, a gorgeous affair of brilliant colors and shimmering metal fabrics. Over her pink and silver dress floated scarfs of mauve and emerald green tulle, edged with apple green ribbon. The blue and gold jacket had sleeves of silver cloth, and from the pale green satin turban hung silver-edged blue veils

SOCIETY GATHERED IN THE  
HOME OF MRS. HERMANN  
OELRICHS TO SEE THE SMART-  
EST OF AMATEUR THEATRICALS





(Above) Mrs. James H. Kidder appeared in "The Secret Way," a playlet of the eternal triangle variety. Her Lucile gown was a charming affair of flame-colored velvet, with old-blue chiffon on the bodice and a panel of heliotrope chiffon falling gracefully down the skirt. Mr. Preston Gibson, author of the playlet, was stage manager of the theatricals, and Mr. Robert McKee was art director, besides appearing in this play

(Upper Right) The camera caught this glimpse of a particularly interesting moment in "Happiness," with Mr. E. Coster Wilmerding (left), Mr. Gordon Knox Bell, and Mrs. James Lowell Putnam. For the theatricals, Mrs. Oelrichs's ballroom was transformed, under the direction of Mr. Robert Tittle McKee. A stage was built at one end, and the audience filled the remainder of the ballroom, as well as the conservatory

(Right) Miss Marion Tiffany met with deserved success in her cleverly portrayed rôle in "Woman's Wiles." The members of the cast of the three plays are talented and experienced amateur actors. As a result of the performance, there is being planned a club, inspired by serious interest in amateur theatricals. It will be like the Playhouse in Washington, and its organizers plan calling it the Playhouse Club of New York



SOCIETY AMATEURS APPEARED

IN A MODERN COMEDY, AN

ETERNAL - TRIANGLE DRAMA,

AND AN ORIENTAL EPISODE



THE FOOTLIGHTS O' LONDON  
SHINE ON THESE ACTRESSES  
IN COSTUMES FROM THE PIC-  
TURESQUE PAST OF FASHION

WHEN THE DRAMATIST TURNS  
BACK THE HANDS OF THE  
CLOCK, THE ACTRESS MUST WEAR  
FROCKS OF A BYGONE DAY



© Arbuthnot

This is the kind of thing that they used to do when mother was a girl, this affair that Miss Lillian Braithwaite is wearing. Back in the early seventies, corded silk gowns like this were every-day occurrences. Those were the days when dignity was the big thing in a woman's life, and gowns were made accordingly. Please take note of the basque and the train and bows and the draperies and those yards of fringe wherever possible—life was more complicated then

(Top of page) Part of Miss Thorpe's huge success in "The Bing Boys Are Here" can be directly traced to this charming costume of hers. It makes one regret that one did not live in the days of Watteau; it must have been so delightful always to dress as if one were going to a masquerade. Those Watteau costumes were just about the most fortunate things that could happen to a woman if she happened to be of the Dresden china type; if she didn't,—well, let us not dwell upon painful subjects



Three photographs by Cecil

Miss Kyrle Bellew appeared in a single performance of "Peter Ibbetson" over in London, and this was the costume that she appeared in. Gentle reader, pause a moment and think of the silhouette you might have had, if you had lived just a generation or so ago. Just think what would have happened to the débutante slouch in that gown of unbending silk. No wonder the lady pauses to carve intertwined hearts in the tree,—one simply has to be sentimental when she is dressed like that

(Left) Miss Muriel Pope, "Disraeli," and this costume—a trio of successes. The costume is of satin, with all sorts of complications of frills, plaits, puffings, embroidery, lace, and ribbons. It really seems as if the most successful designer, in those days, was the one who could think of the greatest number of things to do to a gown. Miss Pope's hair hangs in the curls that were essentials to woman's happiness,—and the permanent wave hadn't been invented then, either



## A S S E E N b y H I M

**L**ENT, which is well-nigh upon us, is a short season popularly supposed to be devoted to meditation and prayer. Now, although we are supposed to eschew dancing during Lent, there is no reason why we should not give dinners. So we gather in our friends—and those to whom we owe social obligations. If our purses are well filled, and if we live in New York, an opera box is an excellent asset, although by March we may be satiated with music. But from the time we return to New York from our southern sojourn, we have only a few weeks before we are ready to open the country or suburban house for the season. Here are the florists and nurseries deluging us with most attractive catalogues, the shop windows are all suggestive of Easter finery and Easter gifts, and the flower boys at the street corners are selling great bunches of daffodils and other spring blooms. It is astonishing how the first mild day turns our thoughts at once toward the countryside.

Although we have moments of thinking that we should have tarried in milder climates until April, the country house has its uses, especially from Saturday to Monday. We really do not mind those dreadful windy and snowy days of early March, when winter seems to put forth her dying effort, if we are nice and snug with hot water heat in abundance and a great log fire. And in the country, safe from censure, behind the battlements of the hunt club, or within the protection of our own moat and drawbridge, we may, if we should so be inclined, just dance a few little steps. If we have not an orchestra at hand we have a phonograph.

## REBUILDING AMERICA

Another sign of the season is the rebuilding fever. Of course, we are going to renovate the house, rebuild the garage, add a room or a floor or a story, re-plan the garden, set out new trees and shrubs, and do endless alterations. What is the use, otherwise, of having a country house?

In the greenhouses the early bulbs are almost ready to set out. Even as to gardens, these days, we must be original. We must always be doing something different,—and yet when everybody does it, it isn't different. Everybody has a sun parlor, everybody has a solarium, everybody has a swimming tank; some have aquatic gardens on their housetops, filled with the most resplendent goldfish. Goldfish are a fad of some years' standing, and there is much rivalry in the collections.

As to decoration, black and white is passé; so are the broad striped effects; and nothing these days is so tiresome as decoration which has had its run. We are a bit wary about Chinese rooms, although varied colors always please. Japan has gone out of favor. I fear that even mahogany will again have to be relegated to the garret, though I still have a weakness for mahogany for a dining-room.

## LET US BE AT HOME IN OUR HOUSES

For a high fireplace, particularly if the mantel be of white stone, a wide flower-piece, instead of a mirror or a portrait, gives a piquante effect to a room. By wide flower-piece, I do not mean those abominations of still-life roses and other impossible blooms. But I found last year several exquisite flower bits in the auction rooms. They were in oils and very old. The flowers, daintily painted, stood out from a black background. I have always disliked the huge stone fireplaces, except in very large rooms, and even then they call to mind a sarcophagus. Again, I detest ecclesiastical effects in a house. I do not like copes, and chasubles, and chalices, and ciboria scattered through a drawing- or living-room, and I have never cared for a dining-room which looks like the refectory in an ancient convent. Confessional boxes and pulpits have no place in the rooms in which we eat, drink, sleep, and have our being. If one wants to be religious, let him go to convent or monastery and study the bare effects of their living quarters. But pray, let us not adopt for home use the convent parlors where pupils' guests are received, any more than

## In Spring, One Rebuilds—but Good Americans Like to Rebuild, Every Week or So, Their Gardens, Houses, Furniture,—and Themselves



we would the railway waiting-room or the salon of a milliner or a shopkeeper.

Last year I overheard the conversation of two celebrated modistes who were taking a vacation at a fashionable spa. They were both Gallic, and they were gently criticising the American woman and, naturally, her adjunct, the American man. A Parisienne, even one who spends much money on house decoration and house building, is satisfied to be in accord with the mode of the year. But the American wants something new every week. We are a restless race; we may need an awakening to bring us to our senses and make us less like spoiled children surfeited with too much ease and luxury and coin.

For myself, I am quite in the spirit of change. I must have another garage. I am tired of this brand of wicker furniture and the other furnishings of this porch; I want an entirely new setting. I am searching all over for new shrub hedges; and I have a mind to try having the kitchen-garden inclosed in a wall of huckleberry bushes. They are evergreen, and, when cultivated, do extremely well in this climate. Peonies are much in favor, but one has to be careful so as not to give a flamboyant effect; bulbs, too, must not be used in enough profusion to suggest a public park. I like effects in my gardens, even if they are startling effects, but I do not want to have everything just like everybody else's things.

Yet, after all, what would June be without its climbing roses? I find in the catalogues no new roses; the beautifully illustrated catalogues which come from England are naturally devoid of any novelties this year. In one "rosary" I know,

which, once a year, is thrown open to the public in aid of charity, there are no really new-fangled hybrids, but just the old free-blooming roses, cultivated and improved and brought up to a glorious standard.

Just now, I am deep in rose culture; and more interested in yellow roses than any others. I am trying to cultivate in our northern climate, the Lady Banks, the climbing rose of the Carolinas. A dash of yellow gives a pleasurable surprise and even a little shock, and that is all the fashion. Modern short stories are written with pep, ginger, and an electric shock. If we speak of familiar things, we interlard the description with quotations and metaphors and comparisons from the sacred and the classical; we mingle our serious dissertations—some of us even mix our religion, with the very latest argot and slang from everywhere. Unfortunately my short stock of shocks gives out.

## RE-MADE AMERICANS

Nowadays, there are so many changes. Years ago, whist gave way to five hundred. Then bridge came and conquered; then, mighty auction; and now pirate bridge is monarch. Bridge seems so infantile, we would go to sleep over it; and we have varied auction so much that English people who accepted it from us do not know the game as they were taught it a few years ago. Changes in women—yes; the dear creatures change all the time, but that is a part of their fascination. Men—yes there is a new fashion in men. The New Man has arrived. Just at present he is in the hobbledehoy state; he owes his existence to the influence of the war. Our grandparents, after our Civil conflict, were rare old bucks, with their weeper whiskers, their Dundreary airs, their tight clothes, their queer hats, and their "Prince Albert" coats for Sundays and formal occasions. They were horsey, loved the races, drove four-in-hands, and introduced polo; the first match played in this country was at Jerome Park in 1876, so Uncle George tells me. They were excellent judges of madeira and sherry and claret and burgundy; they were gallant to the tips of their fingers. They ogled the ladies from their club windows; it was considered very improper for any young woman to pass before these citadels on daily walks on the Avenue. If one can believe the first efforts of personal journalism in those days, they had their scandals, and scandals not told behind fans. Their sons began new extravagances: country house life, golf, globe-circling, shooting-boxes in England and Scotland and the Rockies; horse-shows, riding to hounds, yachting, a great deal of drinking at many clubs (one's name had to appear in the Social Register with a dozen letters after it); champagne, champagne, champagne, mingled with Scotch and Irish highballs and cocktails, and finished off inevitably with brandies.

## WE LEAN TO THE NEW CAVE-MAN

However, let us return to the new man, who has just returned to us from the plains of Texas; he has had some military training and, notwithstanding protests, has benefited by it all. To those who have seen a little of modern warfare on the "other side," perhaps the Mexican exploit seems like a waste of time. However that may be, since the mustering-out, there is a leaning toward the cave-man, but a healthy leaning; living is more cleanly, and even if we are slightly boisterous, and howl the choruses of lulu ditties and hula hula measures on every occasion, it is only an excess of spirits. Men are more informal than formerly, and there is a certain military touch to their dress and their walk. Drinking, however, is much less in evidence; only a few rounders dally at the clubs during the day. Everybody is up and doing, speculating in ammunition, in buying and equipping ships, in new fads of aerial navigation. The New Man has become more masculine than the New Woman was. We are being prepared, and we are more than half-baked already. And behold, this is one of the new fashions; and indeed, we, as good progressive Americans, should rejoice greatly at being part of it.

## HOPE

*Love took the light*

*And went away.*

*I walk in darkness*

*Day by day . . .*

*And yet I know*

*Though it be far*

*My path winds somewhere*

*To a star. . . .*

BLANCHE S. WAGSTAFF.





DEMMESE.

△

# MISS KATHARINE D. P. COLLIER

*Miss Katharine Collier, whose engagement to Mr. George Baker St. George has been announced, is the daughter of the late Price Collier and the granddaughter of the late Robert Laird Collier. Mrs. Price Collier was Miss Katherine Delano before her marriage. The late Price Collier, who died in November, 1913, in Denmark, was the well-known author whose books, "England and the English," and "Germany and the Germans," have been of particular interest since the beginning of the war. Mr. St. George is the son of Mr. Howard St. George and grandson of Mr. George F. Baker. He was born in England, and was educated at Eton and Cambridge university; he is now living in New York*



# THE FRENCH SUBJECT—A SUBJECT *for* AMERICANS

Have We Misread Our French? Worse Still, Have

We Neglected to Read It? To-day We, As a

Nation, Are Transforming Our Insular Ignorance of

France into Some Understanding of Her Greatness

GOOD American children a century ago, and even considerably later, read in their school geographies, "The French are a gay and polite people fond of dancing and light wines," a simple comprehensive formula that long expressed, for many people, the great Gallic nation. America was possessed of this stupid insular conception, when it pretty generally accepted Matthew Arnold's damning "lubricity" as truly indicating the attitude of the French male toward women; and the year 1914 found some Americans still believing that Frenchmen had no word for "home," and, worse still, neither the concept nor the fact that word connotes for English-speaking folk. Some people conceived a Frenchman as a creature perpetually haunting the cafés of Parisian boulevards. Among cultured and traveled people, of course, there was no such hallucination. Admitted to the homes of Frenchmen of the modern world, these people had entirely shaken off such misconceptions. Those intelligent and traveled Americans who knew France under favorable conditions realized her greatness, and a few stay-at-homes of cosmopolitan sympathies managed to divine what they had not seen. Even to such, the France of 1914-1915-1916 proved in some respects a surprise, though they were prompt to think back and realize that the France they had always known and loved was the potential heroic France of this tremendous decade.

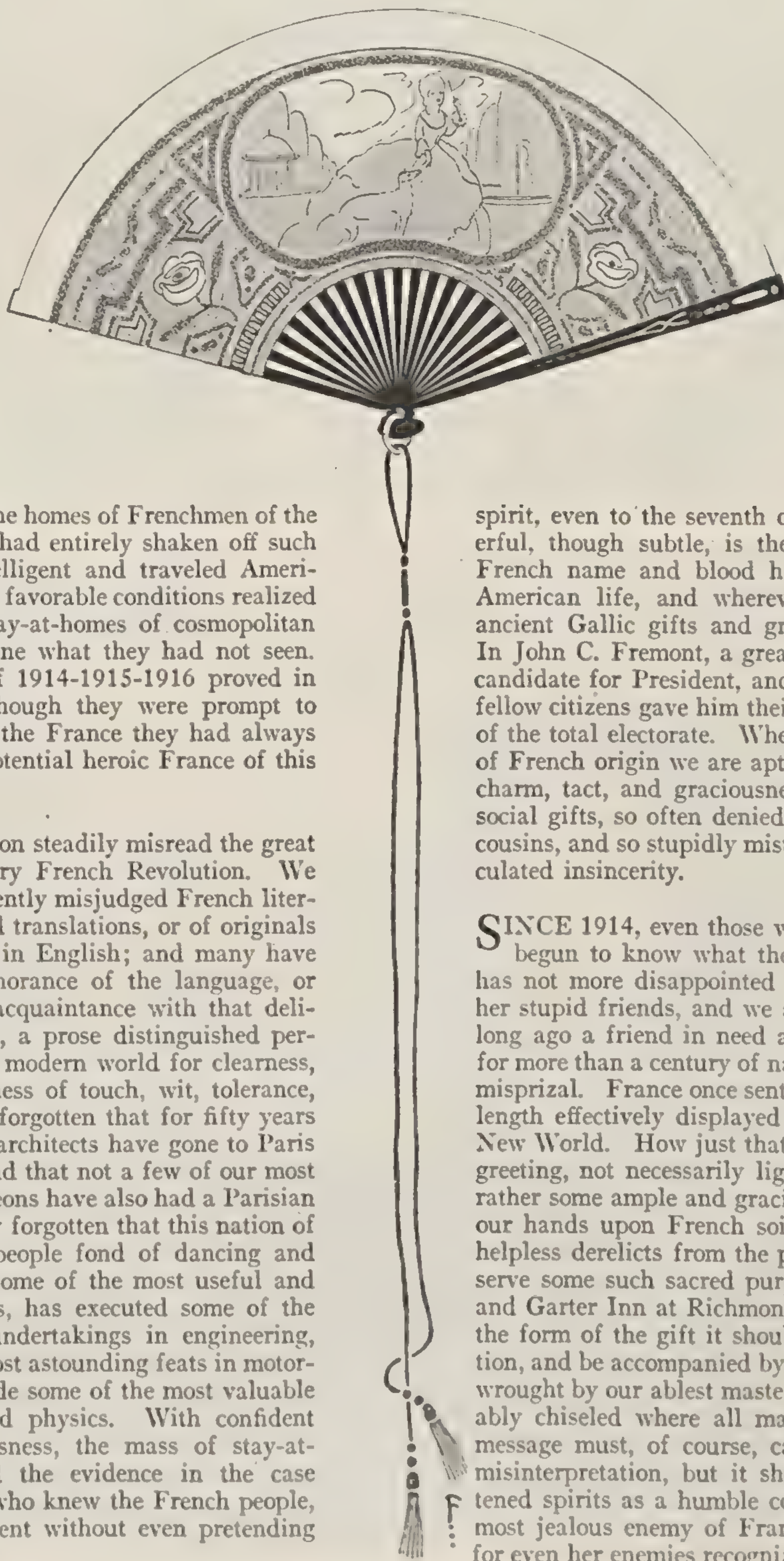
FOR a century we as a nation steadily misread the great and terrible but necessary French Revolution. We have also as a nation persistently misjudged French literature by means of vulgarized translations, or of originals that nobody dared circulate in English; and many have neglected, through sheer ignorance of the language, or by reason of an imperfect acquaintance with that delicate instrument of precision, a prose distinguished perhaps above any other of the modern world for clearness, order, grace, subtlety, lightness of touch, wit, tolerance, charity. Some people have forgotten that for fifty years our sculptors, painters, and architects have gone to Paris to study their chosen arts, and that not a few of our most eminent physicians and surgeons have also had a Parisian training. They have equally forgotten that this nation of triflers, "a gay and polite people fond of dancing and light wines," has given us some of the most useful and ingenious modern inventions, has executed some of the most daring and arduous undertakings in engineering, has performed some of the most astounding feats in motor-ing and aeronautics, has made some of the most valuable discoveries in chemistry and physics. With confident ignorance and self-righteousness, the mass of stay-at-homes have coldly rejected the evidence in the case offered by those Americans who knew the French people, and assumed to pass judgment without even pretending to have recourse to the facts.

WHILE a large majority has thus steadily permitted the faults, foibles, and vices of some Frenchmen to eclipse the virtues of a glorious race, it has been blind to much even in American civic and social life that might have helped it to a true interpretation of those who were so grievously misjudged. French Catholicism did great things

for this land while yet we were the infant colonies of Great Britain, a mere fringe along the Atlantic coast; and French Protestantism in that period sent us much of its best blood, which yet remains to enrich and sweeten American life. Our actual French residents are now rather less than three per cent. of the population, but perhaps one in five or six of us has a larger or smaller trace of French blood, and when this rare strain is considerable it is apt to show favorably in countenance, carriage, manners,

spirit, even to the seventh or eighth generation, so powerful, though subtle, is the Gallic influence. Men of French name and blood have shone in every walk of American life, and wherever they have appeared, the ancient Gallic gifts and graces have also nobly shone. In John C. Fremont, a great party made such a man its candidate for President, and more than 1,300,000 of his fellow citizens gave him their votes, then nearly one-third of the total electorate. Wherever we touch the American of French origin we are apt to feel the traditional Gallic charm, tact, and graciousness of deportment, the Gallic social gifts, so often denied to ourselves and our British cousins, and so stupidly mistaken by us and them for calculated insincerity.

SINCE 1914, even those who were formerly blind have begun to know what the French really are. France has not more disappointed her enemies than astonished her stupid friends, and we as a nation to whom she was long ago a friend in need and deed, owe her an apology for more than a century of national misunderstanding and misprizal. France once sent us a sisterly greeting, now at length effectively displayed in the noblest harbor of the New World. How just that we send in return some such greeting, not necessarily lighthouse or heroic statue, but rather some ample and gracious structure to be erected by our hands upon French soil, and to shelter in part the helpless derelicts from the present war; an institution to serve some such sacred purpose as the transformed Star and Garter Inn at Richmond on the Thames. Whatever the form of the gift it should come of popular subscription, and be accompanied by words fitly chosen, a message wrought by our ablest master of style, and to be imperishably chiseled where all may read. The accompanying message must, of course, carry no tactless hint of past misinterpretation, but it should serve to our own chastened spirits as a humble confession of wrong. Not the most jealous enemy of France could resent such an act, for even her enemies recognize her greatness.







(Above) The drawing-room of the Olcott house increases its apparent size by plain walls painted a soft unemphatic green and by a plain carpet of darker green, which also forms the floor covering of the dining-room on one side and the reception room on the other. The handsome Louis XIV chairs are covered with antique needlework, and the commode is a handsome antique piece



At the windows of the drawing-room, mulberry silk overdraperies hang over glass curtains of soft rose silk, and at the opposite end of the room a complementary note of color is given by the screen in yellow brocade, which appears in the photograph at the top of the page. On the dresser and in the unique frame is a delightful collection of glazed porcelain figurines





*A notable feature in modern decoration is this use of mirrors to give a sense of light, air, and space, and they are invaluable in rooms like this, where all the windows are on but one side of the room and the light must be taken up, reflected, and diffused. As befits a rather small room, the furniture is light and slim. It is of a green-toned wood, with gold mounts, and the screen is painted after the pleasant French fashion. Glass curtains of rose silk soften the light, and over them are hung draperies of rose and green changeable taffeta*

*(Below) Masculine severity reigns in this sleeping room with its Empire mahogany and its single great chair. An oriental rug partly covers the floor; the walls are a soft green, and the draperies are of darker green fabric. The covers are rose and dull gold.*

A BRIEF IN FAVOR OF THE LIVABLENESS OF  
NEW YORK APARTMENTS MIGHT BE BASED  
ON THE HOME OF MR. CHAUNCEY OLCOTT

*(Below) This room is built up on a color scheme of blue and yellow. The bed is all in blue-figured white cretonne, and the carpet is plain blue; yellow overdraperies contrast with blue glass curtains, and their color is echoed in the chaise-longue*





# LOVE FASHION, LOVE HER DOG

Every Dog Has His Day; There Are Fashions in Dogs, Just as There Are in Frocks, Complexions, and Viewpoints, and a 1917 Woman Would Blush to Be Seen with a 1916 Model Dog

52<sup>ND</sup> ST 37<sup>TH</sup> AVE

*Pomeranians are so decorative. Nothing is so chic as a single Pom with a light frock*

**F**ASHION is such a far-reaching thing. It isn't content with all that goes on a woman; it extends to all that goes around, under, and over her. It is responsible for her figure, her complexion, and her state of mind. It won't even stop at inanimate things.—it extends to her very dog. Fancy carrying a short full dog when Paris insists on long straight lines, or trying to combine a Louis XVI style dog with a moyen-âge

gown—well, it simply isn't done, that's all.

But one need not despair. So many dogs are smart, this season, that a woman could really have a different dog for every gown in her wardrobe. There are Chows, for instance. They are becoming to almost every woman. One may have a Titian-haired Chow or a decided brunette, according to which is the better foil, and he is just the thing to put in the front seat of one's motor, to fill in that awkward space left by any chance departure of the footman. Chows are most decorative, and they wear a puzzled expression that keeps one interested. One wonders what on earth they are trying to find out. Then, too, they are a shining example to the woman of flirtatious tendencies—the Chow is a one-man dog.

If it's the little things that count in one's life, one might acquire a Brussels griffon. They are scarcely visible to the naked eye, but they are exceedingly smart this season. A griffon bears a startling resemblance to a small mop, which has seen hard service; it is difficult to ascertain, at a cursory glance, which end is going to bark and which to wag. Mrs. Vernon Castle has two of these small specimens of animal life—that's one perfectly good reason why they

are so popular. Mrs. Castle has made a habit of them; they are at her side even on some of those rare occasions when she is being photographed.

But fashion isn't content with a mere Chow or two and a handful of griffons. There are German police dogs,—they are some of the best things she does. They are graceful, picturesque, and so amazingly intelligent that there are times when one feels rather embarrassed before them. After knowing them, one realizes what "kultur" really means, and one begins to get an insight into true German efficiency. They can be trained to do practically everything, except wait on the table, and no burglar will ever get what he came for, if you have a little police dog in your home.

All sorts and conditions of terriers are being done, this season.—they are so smart, worn with tailored costumes. Airedales are so popular that they are almost over-



*If one wishes a severely plain dog, to use with tailored costumes, the wire-haired fox terrier is an exceedingly smart model. He is a dog of wide interests; he insists upon knowing everything that is going on*



*German police dogs are some of the best things that Fashion does. They are so amazingly intelligent that there are times when mere man feels rather embarrassed before them. After knowing them, one realizes what "kultur" means*



done. One can not stroll down Fifth Avenue without encountering an affable Airedale every six feet or so. In color and texture, an Airedale is very like a shredded wheat biscuit. There is such a wistfully angelic expression in his amber-colored eyes that, at first, one fears that he will be snatched up to Heaven at any minute; after one has known him for a while, one ceases to worry. He is far from graceful, his manner is absolutely unpolished. he has no *savoir faire*, and he just can't make his paws behave. But he has a way with him,—and sceptres have been tossed aside for that.

Fifth Avenue is also densely populated with assorted Scottish terriers,—all sorts and conditions of these uncanny Scots. They plod busily along on their utterly inadequate paws, with their over-generous allowances of tail streaming proudly in the breeze. Their general air is that of those who are burdened with affairs of international importance, and who can not be annoyed with merely local matters. On those rare occasions when they can be persuaded to sit, they do it with extreme care, neatly arranging their fore paws in the first dancing position. There is something about them that irresistibly reminds one of a fussy little old gentleman—the sort of old gentleman who writes to the newspapers about those disgraceful skirts the women are wearing.

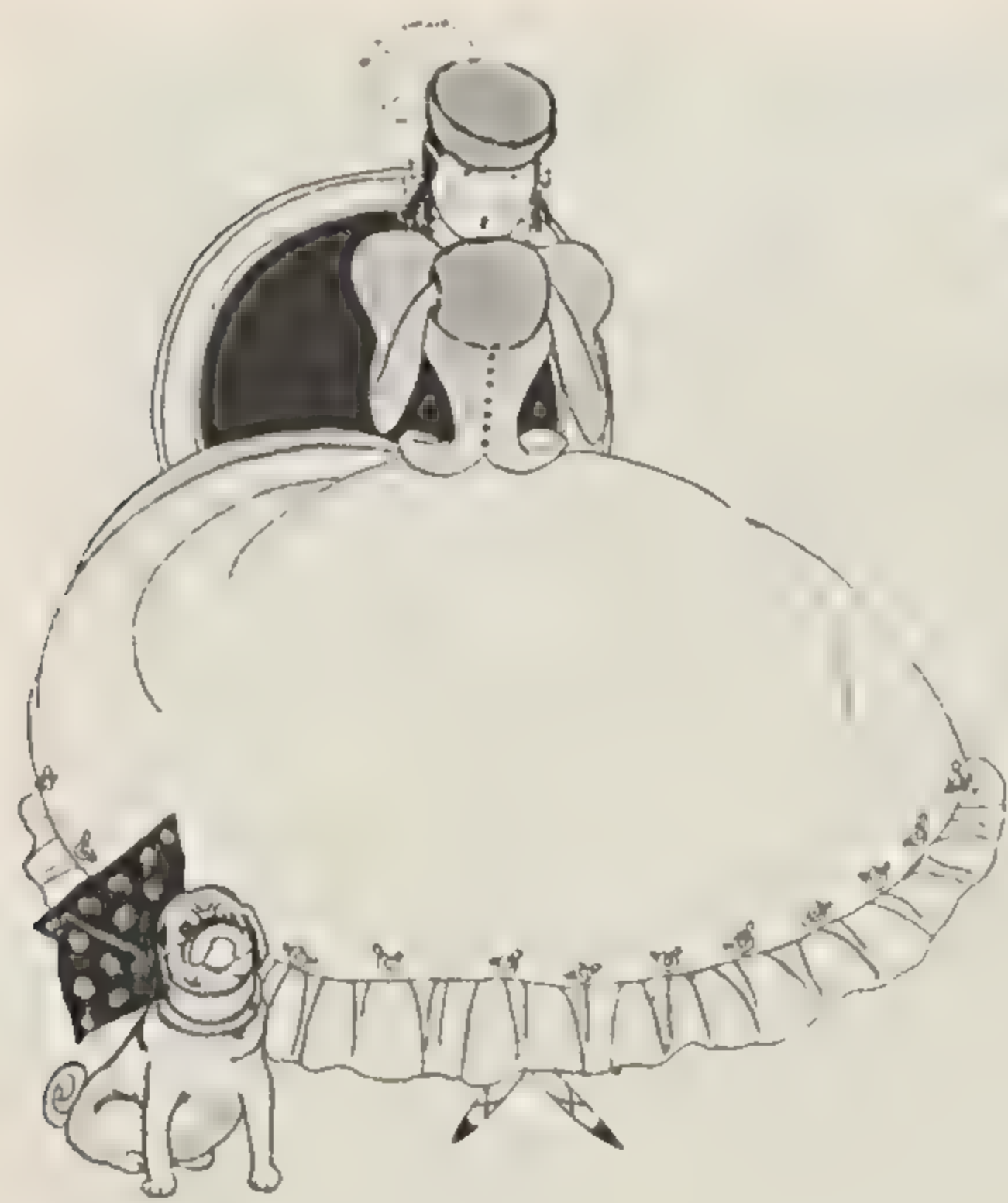
Irish terriers are rather less frequent than their Scottish relations, but they are equally pleasant when one gets to know them. They have all the proverbial charm of their race, and all its propensity to blunders. Their appearance is perhaps a bit sketchily finished, but they have a certain smart simplicity,—and besides, all shades of tan are so fashionable this spring.

Other severely plain dogs are wire-haired fox terriers. They never seem real; they seem incomplete without wheels under their feet and a little string to pull them along. They are dogs of wide interests,—everything enthalls them, from a walk in the park, to their mistress's latest shoes. They insist upon knowing all that is going on in the world; their cold noses are poked



*A Chow is a striking motif in exterior decoration. He is just the thing to use in one's motor, to fill in that awkward space left by any chance departure of the footman*





Though he is scarcely visible to the naked eye, the Brussels griffon is as important as the Pomeranian. That trifle on the left is a Chihuahua

(Below) The Pekingese is an exclusive model. He is built on the popular stream lines, and is light, compact, and easy to carry. After one knows him well, one speaks of him as a "Peke"



No woman who owns that lily of the field, a Pekingese, can be accused of selfishness; she simply hasn't the time to think of herself. His Serene Highness demands unceasing attention

What's become of all the pug dogs? There was a time when every maiden aunt owned at least one. The pug had a mid-Victorian air; he suggested family albums and pictures of St. Cecilia

in every one's affairs. They exist only for the time when they can be alone with a cat, for just ten brief minutes.

But perhaps a woman doesn't care for strictly tailored dogs; she may be the type who wears come-hither bonnets and maiden's-prayer frocks. For her is the Pekingese or the Pomeranian,—those poor little rich dogs. The Pekingese is a particularly exclusive model. He is built on the popular stream lines, and he is just the convenient size to carry about with one through life. He is almost too small to be true, but his self-importance is colossal. No woman who owns a Pekingese can be accused of selfishness; she simply hasn't the time to think of herself first. He demands the center of the stage as his royal right. He was born to be spoiled. Unquestionably, his place is in the home; he is a canine clinging vine.

The Pomeranian is another lily of the field. He looks like a small muff, but his nature is not half so warm as his appearance. If he doesn't approve of things—and he usually doesn't—he tells one so in shrill staccato barks. He graciously tolerates his mistress, and his indifference holds her. That is why so many women are more devoted to their Pomeranians than they are to their husbands. And then they are so decorative—the Poms, you know, not

the husbands. There is nothing so chic as a single black Pom against a light frock.

Bulldogs, alas, are not so popular as once they were. We grieve to write it, for theirs are charming personalities, and society was the brighter for them. Collies, too, have said farewell, a long farewell, to all their smartness. Let us not dwell on the harrowing details of these dear departing dogs; there is no greater tragedy than the jilting of fashion. We can only wait for their return to favor.



No wonder the bulldog is so obviously unhappy; he isn't as smart as he used to be. And it's equally lacking in surprise that the Scottish gentleman on the left is so complacent; those uncanny Scots are being done this season

One wonders what has become of those dogs our infancy knew. Spaniels, for instance.—where, oh, where have those little dogs gone? And pugs—why, every maiden aunt used to have at least one pampered pug. Pugs have gone to join the dodo, it seems. There was always something mid-Victorian about pugs: they suggested family albums and wax flowers and pictures of St. Cecilia. A pug had about him an impenetrable atmosphere of respectability. Possibly it could be traced to his portly figure, but probably it was due to his asthmatic tendencies—those who aren't respectable don't have asthma.

What becomes of all the last year's dogs, anyway? When a woman has a wardrobe stocked with bulldogs, and the style suddenly changes to Scottish terriers, what is she going to do about it? She can't have them made over, unfortunately. She might lay them aside, for the proverbial seven years, until they become fashionable again. She might even bestow them, with her antiquated clothes, on some deservedly poor family. She might send them to the country, to rest their jangled nerves after their social season. Some of them might even enter the old Dogs' Home. Every dog has his day—but where are the dogs of yesteryear?

DOROTHY ROTHSCHILD.

## W I S P S O F H I S T O R Y

**E**PHEMERAL things that a breath moves, supple scarfs which a light wind would blow away, you cross the centuries, serving as sails for the skiff of the modes; fragile things that you are, you guide its course.

The scarf has existed in every period; however far one goes back into antiquity, one finds it, draping the exquisite statuettes of Tenagra, twisted about the waists of the sensuous dancers of the Roman decadence, or veiling the women of the harem. In the middle ages, in the times of sumptuous tourneys, the knights entered the lists and fought for the honor of the woman whose colors they wore. The victor, as a prize for his valor, received from the princess president of the tourney an embroidered scarf, which she herself tied about his arm. This was a supreme honor, envied by all.

From this time, the scarf became military and was worn as a sautoir; each regiment had its own color. In general, these regimental scarfs were derived from the coat of arms of the prince or lord to whom the regiment belonged. At the battle of Arques, the scarf of King Henri IV was white; later it became the blue of France. Under Louis XIII, the scarf appeared in the

Scarfs Have Played Their Important Part since the Beginnings of Things; These Airy Nothings Have Been Wafted to Us on the Breezes of History

costumes of both sexes; under Louis XIV, the duchesses of the Fronde, whose turbulent and war-like humor created so many difficulties in France, knotted it about their waists. The great Condé wore a white and gold scarf on the battlefield, where it was the insignia of supreme command,—a custom which continued to the time of the last marshal of France.

### FOR THE SAKE OF GERMAN MODESTY

The Princess Palatine, second wife of Monsieur, the brother of the King, could not accustom herself to the extreme décolleté which was the fashion at the court of Versailles, so different from the court of Germany where she had been brought up; she had a scarf of fur made to cover her shoulders. This garment took the name of Palatine and reappeared transformed under the Second Empire; our mothers wore it. And then under Louis XVI the scarf was replaced by

a fichu of tulle and lace, which the queen favored and which has come down to us under the name of the fichu of Marie Antoinette. The scarf, however, soon returned to its position under Mlle. Bertin, the famous modiste, who twisted in the blonde hair of the beautiful and coquettish young queen long scarfs of lace surrounding a little cap of velvet and falling to the waist. A famous painting by Mme. Vigée-Lebrun, in the museum at Versailles, represents the queen surrounded by her children and wearing this head-dress. Then came the sombre days of the Revolution and the trial of the unfortunate queen, which was a prelude to her execution. During her imprisonment at the Conciergerie, she protected herself from the dampness of her dungeon with a scarf of black Lyons blonde, which a famous French family still preserves religiously.

Madame Vigée-Lebrun, the delightful interpreter of the eighteenth century, shows us in a very well-known painting in the Louvre, called "The Woman With the Muff," a young woman with her hands in a muff and wearing a great floating scarf tied low in the back; this elegant

(Continued on page 124)





© Aimé Dupont

## GERALDINE FARRAR

*This is the way Miss Farrar looks in "Thaïs," in one of the gorgeous costumes which George Barbier designed for her and which Marie Muelle executed,—and by the way, Vogue prides itself that the original sketches for those utterly awe-inspiring costumes appeared in its October fifteenth issue. "Thaïs" has not been sung in New York since Mary Garden appeared in it at the Manhattan Opera House several years ago; it has never before been produced at the Metropolitan. Miss Farrar sang with the Chicago Opera Company during the autumn; New York had to await the privilege of seeing and hearing her until New Year's night, when she appeared in her beloved "Butterfly." All summer long Miss Farrar stayed in the west, posing for "Joan the Woman," her newest achievement in moving pictures*



# M A K E R S O F M U S I C

**M**USICIANS, the world over, have agreed in naming the violin "the king of instruments."

And this, because it is the most human. A king, as Carlyle understood him, as history has proved him, is not the man who is most unlike ordinary men: he is the man who is like all men, only, so to speak, more so. The extraordinary man is "ahead of his time," and becomes a lonely scholar, or prophet, or revolutionist. The born king has the qualities of his subjects, and for that reason can understand and lead them. He represents their average beliefs and desires, and, also, their follies and failings. Only, he has them all on a grander scale. He is average humanity raised to a higher degree.

## THE RANGE OF THE VIOLIN

The violin, of all instruments made by human hands, is closest to the human voice. The voice, which is the most perfect of instruments, can sustain a tone, vary its power, and modify its quality. The piano can strike a tone, but can neither sustain nor vary it after it is struck. The organ can sustain a tone, but can not vary it. A wind instrument, like the clarinet or flute, can sustain a tone and vary its power, but can not greatly modify its quality. Only the violin can do all these things. Its range is greater than that of any wind instrument (for the organ is essentially a collection of instruments). Its variety of tone-quality even exceeds that of the human voice. It can be played *legato* with the bow, or plucked with the fingers; its deep register has a magnificence which no orchestral instrument can excel, its middle register sings like the human voice, its harmonics are pure and ethereal like the music of the spheres. It responds to the touch of the hand as does no other instrument.

Moreover, the good violin "has more personality than most people." It can "have a cold." It is highly sensitive to the weather. It has "sick spells," when it must be laid to rest for a time. It has a thousand and one whimsicalities, which

New York Has Heard, in One Winter, the  
Master-musicians of the Violin; and New  
York Has Shown Its Appreciation of Genius

By HIRAM KELLY MODERWELL



Photograph by Baron de Meyer

*Of Efrem Zimbalist it should be said that his technique is dazzling and his tone is rich; as a virtuoso, he is of the highest rank; but as an artist, in the fullest sense of the word, he lacks the quiet authority of greatness. He has filled, this season, his numerous New York engagements, and is now touring the middle west with the Chicago and St. Louis orchestra*

no one can know but its owner. No two violins are alike. Like a wife, you must live with it and woo it continually if you would know it. All modern science has not been able to fathom the secrets of the old violin-makers. A Stradivarius can not be reproduced. There is no such thing as the eugenics of violin-making. The old masters of the art gave to their work a love and devotion which mechanical science can not stimulate. With the personal affection for the work of their hands, they were more like parents than like manufacturers. Their violins do not wear out like machines. An Amati grows better as it grows older; it seems to gather mellowness and beauty from the masters who have cherished it. Each particle of it is like so much gold. The instrument may be broken in pieces; but when skillfully put together it becomes itself again. It may be reconstructed with pieces of modern workmanship, yet it remains good just in proportion to the old wood that is in it. No modern workman can equal the subtlety of the old master's lines; or choose his wood with

the keenness of the old master's eye; or mellow it with the sureness of the old master's hand.

This instrument, the tone of which is most like that of humanity, has been heard in New York this season in the hands of a number of its most distinguished masters. The violin-lover listens to these men with a critical ear, knowing that the instrument, like anything else that is human, can be used to unworthy ends. Fortunately New York, which now has at its service some of the greatest artists in the world, can judge what are the possibilities of the violin; can judge the full measure of its greatness, so far as this generation has divined it.

And it must be said without delay that one man has shown us the violin in all its greatness, and therewith has proved himself one of the great artists of the age. This man, though there is hardly need to name him, is Fritz Kreisler. The story runs that Kreisler began his career as a pianist, and did not come to his decision to make his violin his life work until he was well into his twenties. But having



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*Mischa Elman, who like Efrem Zimbalist, was a "Wunderkind," suffered from having a career cruelly forced upon him; he relies, in his execution, too much upon the conventional means to effectiveness. This year, shortly after the close of his New York engagements, he left for a southern tour, and does not expect to return until May*

decided, he withdrew from the active world for years to study. When he reappeared, as a virtuoso, he was a middle-aged man. He lost many years out of his career because he refused to come before the public until he considered himself equipped. But, working thus quietly, without haste and without rest, with himself as his own severest critic, with perfect confidence in his future, he made himself great.

And this spirit breathes in his playing. As he has appeared in New York this season, in private recital, in group recital or with orchestra, he has seemed one of the least picturesque of violinists. Yet, apart from the reverence that is accorded Ysaye as the representative of an earlier generation, Kreisler is, by all odds, the most popular. It is a slander on the popular taste to say that the public sees only the superficial qualities of an artist. The public admires Kreisler for the very qualities that make him great—his technical perfection, his quiet mastery, his perfect taste. The public may be indiscriminating as between one mediocrity and another, and among the mass of minor artists may prefer those who have queer ways and picturesque affectations. But in the concert hall it rarely misjudges greatness.

## THE HONESTY OF GREATNESS

The greatness of Kreisler's music is what Ruskin would have called a moral greatness. First of all, there is a technique which could only have been gained through infinite patience and hard work. It reveals that conscientious honesty which the medieval sculptors had when they finished their statues, destined for a place high up on some cathedral, as scrupulously on the rear side, where their work would never be seen, as on the front, where it would. Kreisler does not slur a detail because it would not be noticed. He gives his art more than the law requires. And this conscientious care contributes to the second of his great qualities, his quiet mastery. There is something hypnotic in watching a man do difficult things easily. It is the stuff of (Continued on page 120)



© Hemenway

*Fritz Kreisler has met with his usual great success, moving his audience, as always, to a high appreciation of his great art. On December 31, at Carnegie Hall, he played an interesting program, including his own "Liebesfreund" and "Schön Rosmarin." In March Mr. Kreisler will go on tour*



## S E E N o n t h e S T A G E

## A Play May Be Successfully Produced after Making an Initial Failure

By CLAYTON

THE recent revival of "Her Husband's Wife," following closely on the heels of the triumphant return of "The Yellow Jacket," may be taken as an indication of a change of policy in the American theatre that may ultimately be developed to the great advantage of our playwrights and our theatre-going public.

The repertory system, which has always been in vogue in the leading theatres of continental Europe, has never been successfully domesticated in the English-speaking countries. For this reason, the theatre in America and England has become a sort of graveyard of good plays instead of an institution to keep good plays alive. In America, for instance, the commercial magnates who control our theatre have always been dominated by a superstition which has led them to believe that, after the initial run of a play has been completed, that play can not again be profitably set before the theatre-going public. Any piece which, because of some momentary accident of the complicated politics of "booking," has once been withdrawn from a Broadway theatre, has been considered, from that moment, dead, although it may have been praised by all the critics and enjoyed by every one who ever saw it.

## A PLAY THAT CAME BACK

"Her Husband's Wife" was first produced by Henry Miller in the spring of 1910. It was "tried out," in Philadelphia and other cities, and looked promising. Against the wishes of the author and the inclination of the manager, it was immediately dragged into New York by an imperious "booking-office," and forced to open at the Garrick Theatre on the ninth of May. It was very well received, and ran successfully until the fourth of July, when its currency was terminated by the coming of hot weather. If the piece had been withheld until the following fall, it would undoubtedly have run for half a year and possibly for an entire season. As it happened, the career of "Her Husband's Wife" was accidentally cut short at the end of eight weeks. After that, the play was artificially considered dead, despite the praise of the critics and the approval of the public; and the author's property, apparently, was ruined for all time.

In 1914 the text of "Her Husband's Wife" was published by Doubleday, Page & Co., in the Drama League Series of Plays. A copy of the printed text was sent last summer to Dion Boucicault, the well-known London manager. Mr. Boucicault immediately bought the British rights and produced the play in London last September. It was praised enthusiastically by the critics, and ran successfully for four months. In December,

(Above) A theatre so small that it can be set up in a ballroom, has been holding its own on Broadway. The only thing that can—and does—tear Stuart Walker the owner, away from New York, is his western contract. The Portmanteau Theatre, "the theatre that comes to you," will come to us again in the autumn. Mr. Walker appears here as Agmar, in "The Gods of the Mountain," one of Lord Dunsany's imaginative plays



Photographs by Maurice Goldberg

## New York Has Need of a Repertory Theatre Where Dead Plays Can "Come Back"

## HAMILTON

Mr. Henry Miller decided that it would be a good plan to revive the play in New York. He assembled an excellent cast, containing Miss Laura Hope Crews and Miss Marie Tempest, and brought the comedy to the Lyceum Theatre on the eighth of January. It was welcomed very cordially; and the receipts for the first week are said to have exceeded eight thousand dollars. Encouraged by this evidence of popular support, Mr. Miller has since decided to revive "The Great Divide," by William Vaughn Moody.

## MORE PLAYS THAT COULD COME BACK

What Mr. Miller has accomplished with "Her Husband's Wife" might be accomplished just as profitably by many other managers with many other worthy plays. There are thousands of theatre-goers in New York who would like to renew acquaintance with "The Witching Hour," by Augustus Thomas, and "Paid In Full" and "The Easiest Way," by Eugene Walter, and "A Woman's Way," by Thompson Buchanan, and "The Poor Little Rich Girl," by Eleanor Gates, and many other American plays of the last ten years. Looking at the matter merely as a gamble, the opinion may be ventured that it would be safer for a manager to reproduce a well-known good play, which would be certain to receive the approval of the press and of the public, than to produce an unknown play that might turn out to be an utter failure. Surely it would be a better gamble to revive "A Woman's Way" than to produce such a piece as "In For the Night," or any of a score of other inconsiderable compositions which have been imposed upon a suffering public during the course of the current season.

The career of "The Yellow Jacket" has proved the all-important point that an undeniably good play, which once has failed and been withdrawn, may be produced a second time and be rewarded with the success that formerly had been denied to it. Those who follow our theatre very closely will remember half a dozen other plays, cut off before their prime by some untoward accident of Broadway politics, which deserve a similar reconstitution and would be almost certain to succeed upon a second trial. Charles Kenyon's "Kindling" is one of these plays; and many readers will remember many others.

## "HER HUSBAND'S WIFE"

When "Her Husband's Wife," by A. E. Thomas, was produced in England, so excellent a critic as Mr. A. B. Walkley, of *The London Times*, asserted that it came very near to touching the highest level of theatric entertainment, and expressed a pardonable wonder that a comedy of American authorship should be so distinguished in tone.

"Her Husband's Wife," in fact, is one of the very few American plays in which an effort has been made to fulfill the

Alla Nazimova, who for the past two seasons has been playing "War Brides" both in vaudeville and motion pictures, has returned to legitimate drama in "Cephalion Shoals," a terribly simple story told in terrible and simple terms



traditional requirements of what is called High Comedy. It is not so good a play as "The New York Idea," by Langdon Mitchell, which also—incidentally—has been successfully revived; but it is a well-constructed and well-written comedy, of a type which, since the death of Clyde Fitch, has rarely been attempted by our native playwrights.

The theme of this comedy would have been welcomed with avidity by Molière himself. A hypochondriac young wife, who has made herself believe that she is about to die, picks out a second consort for her husband. Naturally, she chooses the one woman, among all her numerous acquaintances, of whom she is least jealous. She selects a girl who has let herself go dowdy because she has been disappointed in a love affair. But the dowdy girl, as soon as she has been selected as a safe and harmless sort of second fiddle, begins to perk up and to flirt outrageously with the undesired spouse who has been imposed upon her. She discards her careless clothes, and dresses in the latest fashion; and she so excites the jealousy of the patronizing wife that the latter is jolted out of all imagination of impending death and ceases to be a hypochondriac.

Mr. Thomas attempted to develop this theme without any departure into by-paths. This ambition was commendable; but the material was not sufficient to sustain a structure of three acts. For this reason, the author, in order to keep his play going, was required to descend at moments to the mood of farce. Confronted with the two alternatives of inventing a sub-plot or tickling his few characters into the Saint Vitus Dance of horse-play, he chose the latter as the less objectionable. His composition, therefore, must be classed as a high comedy that frequently descends to farce. Many of its passages are not so fine as many others. In consequence, it can not be accepted without reservation as a work of art; but it is a good play, and a

very much better entertainment.

### "CEPTION SHOALS"

A year ago a piece called "God and Company," by H. Austin Adams, was presented in New York, for only two performances, by the Stage Society. It made an unexpected and profound impression on every one who saw it; and hundreds of people will agree with the present writer in ranking it as the most important American play disclosed in 1916. Despite this fact—which was duly celebrated in the press—"God and Company" is still awaiting a regular production by a commercial manager. Meanwhile, a hundred other plays of American authorship have been set before the public of New York, and more than half of them have been deservedly rejected.

"Ception Shoals" is another play by



Photograph by Charlotte Fairchild

Marie Tempest is now busy reviving "Her Husband's Wife" (by A. E. Thomas), and proving that a dead play can come back

the same author. It was produced by an actress so well known as Madame Nazimova, and it was ready for disclosure in New York three months ago. Yet, week after week, it was denied a theatre, until finally it was permitted to reveal itself in the tiny Princess Theatre.

In "Ception Shoals," Madame Nazimova gives the very best performance that she has shown in any part since the high and far off days when she embodied Ibsen's Nora. There was never any question of her histrionic virtuosity; but, in this latest composition, she reveals an absolute sincerity which overcomes the doubts of utter dedication to her art which had been engendered by one or two of her performances in recent years.

"Ception Shoals" is an unusual play; and, for this reason, it afflicted the public and the critics with amazement. It

told a terribly simple story in terms that were terrible and simple. On this account, it struck several of the critics as queer and much of the public as ticklish and titillating.

The scene is set in a very lonely lighthouse, situated more than a hundred miles from the coast of California. The light is kept by an ancient mariner from New England, who is not only a God-fearing man, but a man who might more accurately be described as scared to death of God. In this lonely and isolated spot, he has brought up the illegitimate daughter of his sister, who died in child-birth. He calls this child his daughter; and, to shield her from the fate that had befallen her mother, he prevents her, year after year, from laying sight on any man or any woman. This is his drastic and religious method of keeping her pure and unspotted from the world.

This child, named Eve, is more than twenty years of age when, one night, a yacht is wrecked on 'Ception Shoals. The skipper is an amiable man who knocks about the world in search of an ideal adventure that he never yet has found. Aboard his yacht he is sheltering a woman—picked up out of charity in Pago-pago—who gives birth to an illegitimate child that night when the boat runs high and dry on 'Ception Shoals. Eve, therefore, receives her first initiation into the mystery of the continuance of life when, of necessity, she is called upon to assist in the delivery of this child.

The passengers of the yacht are doomed to spend a month on 'Ception Shoals; and Eve becomes so enamored of the newborn child that she begins to long ardently for a baby of her own. All that she knows about the mystery of motherhood has been taught her from a constant and continued reading of the early chapters of the four biographies of Jesus that have been incorporated in the Bible. She tries to have a child by taking thought (as certain very ancient Hebrews tried to add a

(Continued on page 116)



Two photographs by Maurice Goldberg



If your heart is strong, and you don't mind being harrowed, go to see Margaret Wycherly in "The 13th Chair," a play written by her husband, Bayard Veiller, author of "Within the Law"

(Left) Nora Bayes has now taken it upon herself to be a producing manager and a whole evening's entertainment into the bargain. She gives recitals of popular songs and has costumes, designed by Irma Campbell, just as amusing as she is herself

(Right) Not only plays, but actresses, too, come back. Julia Arthur proved that last year in "The Eternal Magdalen," after her absence of a decade, and now more than proves it in her performance of "Seremonda," by William Lindsey



Photograph by White



# THE RIVER THAT FLOWS FROM HEAVEN

For the Sake of Poetry, We May Believe That the Ganges Is Fed by the Milky Way

WE of the practical occidental viewpoint regard our great rivers as part of our "natural resources," considering, as is our custom, the incipient dynamos they represent. Some of our water-ways to be sure, are known as our "scenery," and therefore we admire them, taking long and expensive trips for the purpose. The Hindu, who regards the whole of nature with that feeling which westerners usually associate only with a place set apart for worship, finds a mystic bond in the relation of man and soil. To him there is a sacramental unity in common physical experiences, a common need for rains so long withheld.

Of all the great rivers of the earth, the Ganges is richest in tradition and regarded as most sacred. To the Hindu this mighty stream is still completely Mother—author and nourisher of his being in its gifts of life and food. To him, also, it is the source and emblem of purity, and as each devout bather steps into its flood, he stoops reverently to place a little of the water on his head, craving pardon in a salutation of age-long usage, for the touch of his foot. Every Hindu, of whatever caste, wherever he may be throughout the land, each time he bathes or drinks or uses water for any purpose, first breathes in supplication above it—"May the spirit of Mother Ganges and all her sources enter into this."

## THE MILKY WAY AT THE SOURCE

The sources of the Ganges in the glaciers of the Himalayas, the longest rising beyond the first line of the snow peaks, which, with the more northerly line in Tibet, that country revered as "the roof of the world," were believed to be fed directly by the milky way—"The Silver River of the Sky," hence their snows and their waters alike were sacred. Of them it is said, "As dew is dried up by the morning sun, so are the sins of mankind by the sight of the Himalayas"—range upon range rising purple-white against the blue, bathed perhaps in the rose and gold and opal of early dawn, or



(Above) Before the sacred city of Benares, multitudes of natives make their daily ablutions, and then seek shelter under their yellow straw umbrellas where they put on their caste-marks for the day. Many religious pilgrimages are made to this sacred city



glimmering under the wizardry of the moon like the mirage of some wonderful dream. It is from these heights that, plunging now through wild gorges, or shimmering placidly in vast populated plains, the Ganges loses itself at last in "the great gray sea." This river is peopled throughout its length with phantoms of the past, and one deciphers, as from some ancient much-used parchment, the script of century upon century, mysterious in its records of layer on layer of human life, traced in the ruins and wilds of the country. This great water-way, along the course of which the ancient life and culture of the land so largely flowed, represents in a sense the continuity of Aryan thought and civilization throughout the ages, giving a relative perspective and unity to the races and peoples whose fate has followed its course. The history of India is the story of these strata of

thousands of years; ocean bed and rivers, sands, forest and marsh, and sometimes ocean-floor again, each period recording some new people.

Though now only a memory dwells in the marble palaces of the Moguls, and jackals prowl about many a deserted shrine and buried city that knew the footsteps of Buddha nearly six centuries before the coming of Christ, yet a few centers of a civilization that was old when our history began, still stand upon their ancient sites, among them, Allahabad, Benares, Delhi.

## THE PHILOSOPHY OF THE UPANISHADS

Throughout all vicissitudes, though these cities and their surrounding country have passed from the hands of Kshattriya rulers of Vedic and Buddhistic (Continued on page 124)

(Left) The three wise men who went to sea in a bowl had, no doubt, method in their madness. Along the Ganges they set forth in a bowl-shaped basket covered with tarred cloth

(Below) This looks so much like a back drop that one is inclined not to believe in it, but it's really the way they hunt the wily alligator in the backwaters of the Ganges





# PARIS SENDS AID TO THE DECORATOR

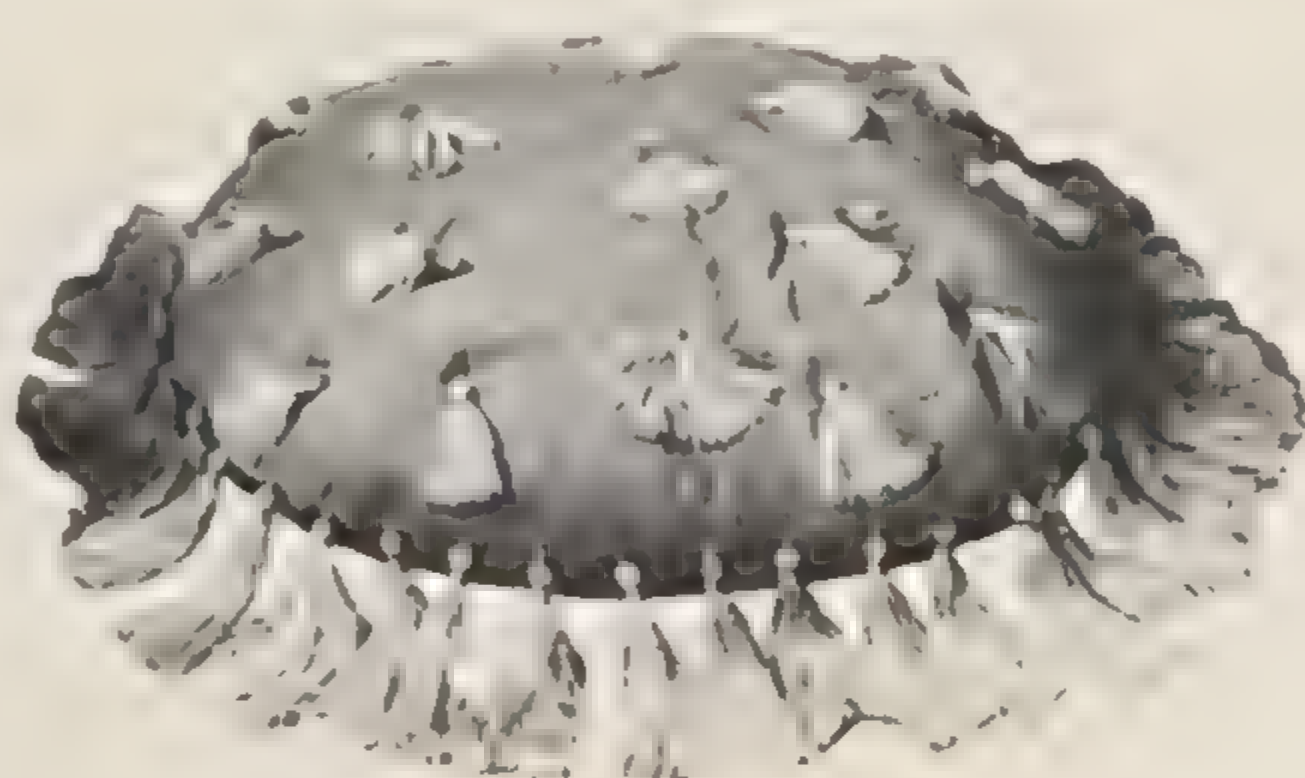
Created in Strictly Limited Editions and Signed are These Distinctive Accessories From A French Decorator

FROM JILS GARRINE



"La Chimère" is the motif which decorates the aubergine silk pillow at the left; next to it, emerald green rep is embroidered in blue and mauve. Blue, flame color, and sapphire make the long pillow; back of this is "La Treille," a riot of color with a violet background

This most modernist design, when printed in yellow and black on heavy fabric, has proved its worth in the upholstering of antique chairs and also proved the theory of the Maison Garrine that there are in the life of the decorator no laws of old and new, but only of appropriateness and excellence



(Right) They call it "Madame Amelie," this smartly Victorian foot cushion, which gains piquancy by its unusual combination of two colors, a green veloutine dotted and encircled by silk tassels of a brilliant shade of rose

(Left) At the left, a gold satin cushion is covered with a gold filet on which is embroidered in original stitches a rose in green, gray, and old-red. The unique corner ornaments are the chief interest in the gray and green cushion above. At the right a white and rose dove carries a green branch across a red ground with a ruby fringe



characteristic of the house which originated them.

The fabrics shown here comprise silk damask, brocaded silk, and printed textiles of silk, cotton, or linen. The designs are unusual and widely varied. Those of the simpler sort, such as the printed fabric at the upper left, attain all their excellent effect merely by the use of different tones and shades of the same color. For the brocade at the lower right, on the other hand, not less than fifteen distinct colors are used to carry out the design.

## JOINING ANTIQUE WITH MODERNIST

It is one of the theories of this house that the most modern of designs, provided they possess excellence in the true quality of design, are entirely suited for use on fine antique furniture. This theory they have proved for once, at least, by the success which they attained by upholstering antique chairs with fabrics printed in yellow and black, after the unquestionably modernist design which appears at the upper right on this page.

Many fabrics for many uses may be printed with this design in tones and shades of a single color. On linen it may serve as draperies, upholstery, or hangings; on cretonne, it is suitable for draperies, cushion covers, and shades; printed on silk, it is a wholly unexpected fabric for lingerie

AMONG the studios of the notable Paris decorator, Jils Garrine, is one known as l'atelier féminin, and from it come things dear to the heart of woman, from marvelously embroidered cushions to the stuffs of novel lingerie.

## L'ATELIER FEMININ

At the head of this atelier is a designer of talent and experience, M. André Foy, who proves his fitness for the position which he holds, not only by the originality of his designs, but by the cleverness of his plan which makes of each article a strictly limited edition. No woman need fear that the decorative accessories which she purchases from the Maison Garrine will ever become commonplace possessions, to be met with on every hand, for five is the largest number made by this house after any one model, and each piece is signed with the mark of the craftsman who originated it.

On this page are illustrated eight cushions, which in their richness of color, unusual design, and fine workmanship, are



From its affectionate doves this fabric gains the name of "Paul et Virginie"; it is made in many combinations of color, but is perhaps most unusual in Delft blue and Pompeian red



"La Rose Double," a silk damask, is made in pale rose with silver flowers and gray leaves, and in tête de nègre with bright rose flowers and white leaves



No less than fifteen distinct colors go into weaving the complicated design of this brocaded silk. The design clearly relates it to the fabrics eighteenth-century Europe brought from China



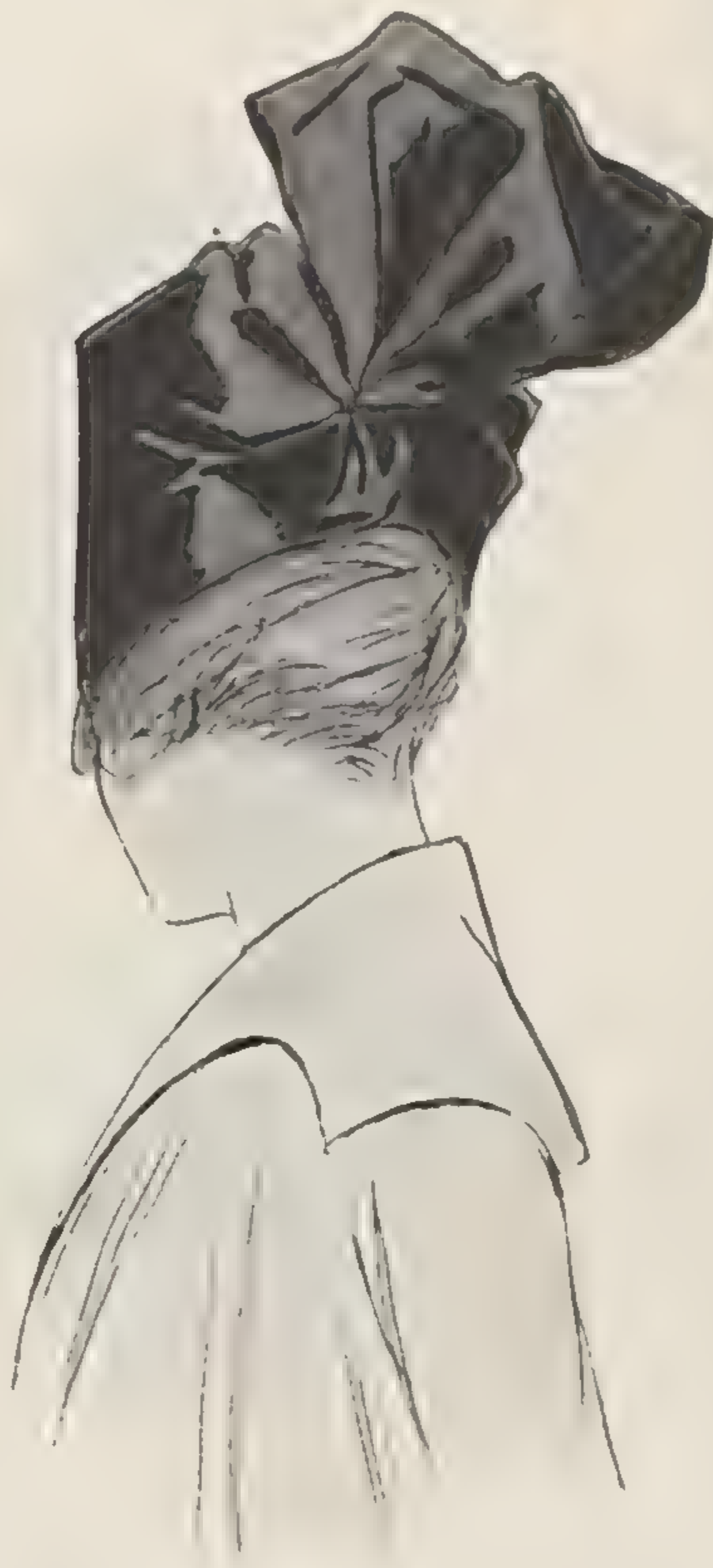
THE TURBAN MAY NOT BE SO UNIVERSALLY BECOMING, AS, FOR INSTANCE, IS THE SAILOR; BUT FOR THOSE TO WHOM IT IS KIND, IT IS VERY, VERY KIND AND IT IS JUST AS HIGH THIS SEASON AS LAST



*There was a close-fitting turban of dark blue straw; Carlier found it and embroidered it with white chenille, and endangered the sight of the wearer by adding a turned-up, white satin brim*

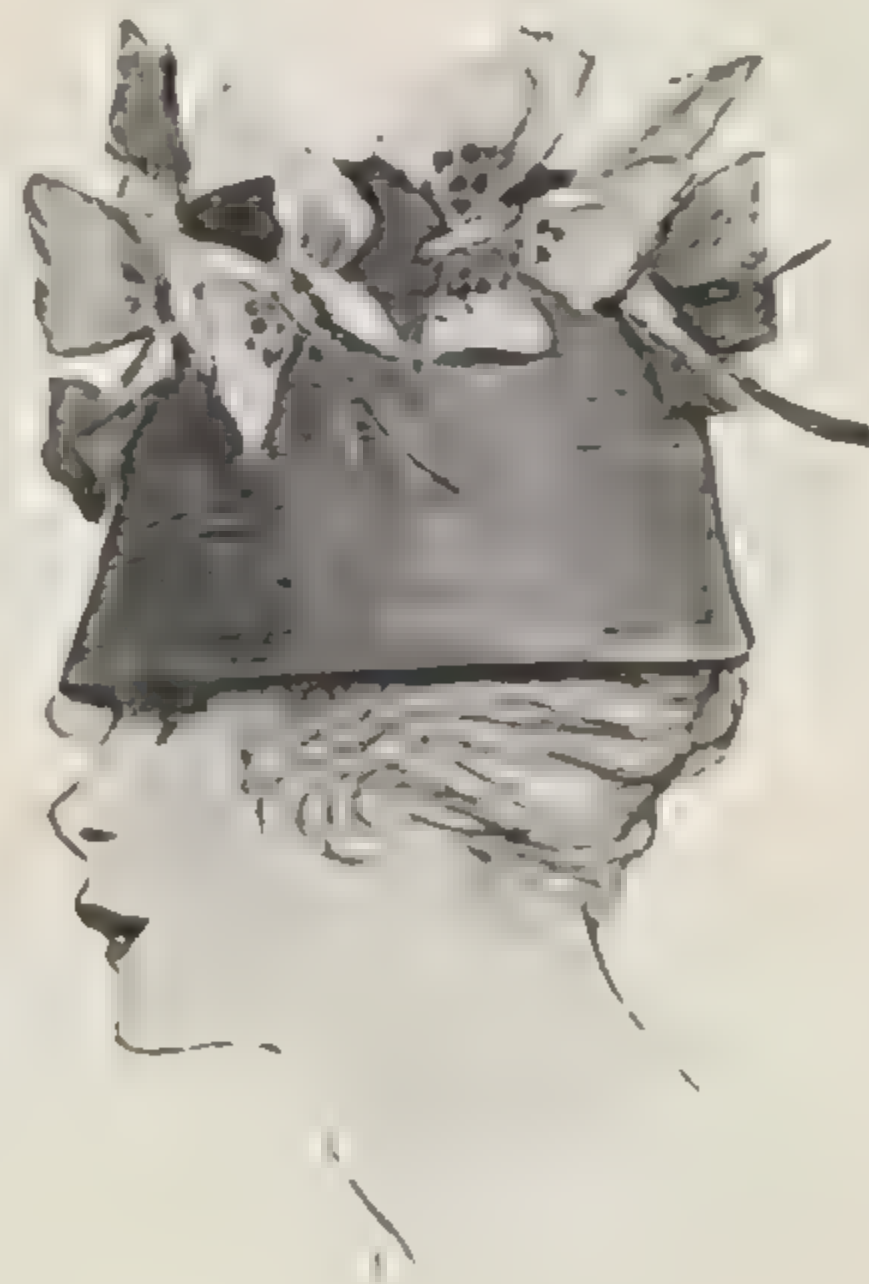


*A very simple little close-fitting black straw, and some delicate greenery with white blossoms, and see what a French milliner can do. The designer was Lucie Hamar, you see, and her choice of flowers was original—it was myrtle*



*Among early hats some must be dark, and this high Carlier model is. But its dark brown straw, and brown satin, and brown wings are splashed, in front, with bright blue and green plumage*

*All is not vanity when one turns from the mirror as carelessly as this. She knows she must look well anyway, because she wears this brown satin turban, which is piped, at the instigation of Evelyne Varon, with rose satin*



*Even among fair hats there is generally one hat which is the very fairest. This black straw, on which Lucie Hamar has scattered brown and beige feather butterflies, would be our own choice*



*(Left) We have always envied her, she who wears the little French hat of flowers and the saucy French bow, which blossoms in some form nearly every spring. Lewis is responsible for these dark and light blue forget-me-nots, the brim of blue straw plush, and the bow of dark blue taffeta*

*(Right) It's independent, this Evelyne Varon tall turban; it owes nature no feather or flower, but trims itself with its own brown faille. It is well-known that if a turban tends to look a bit mature for the face beneath, ten years can be subtracted and as much chic added, by dashing bow-wings*



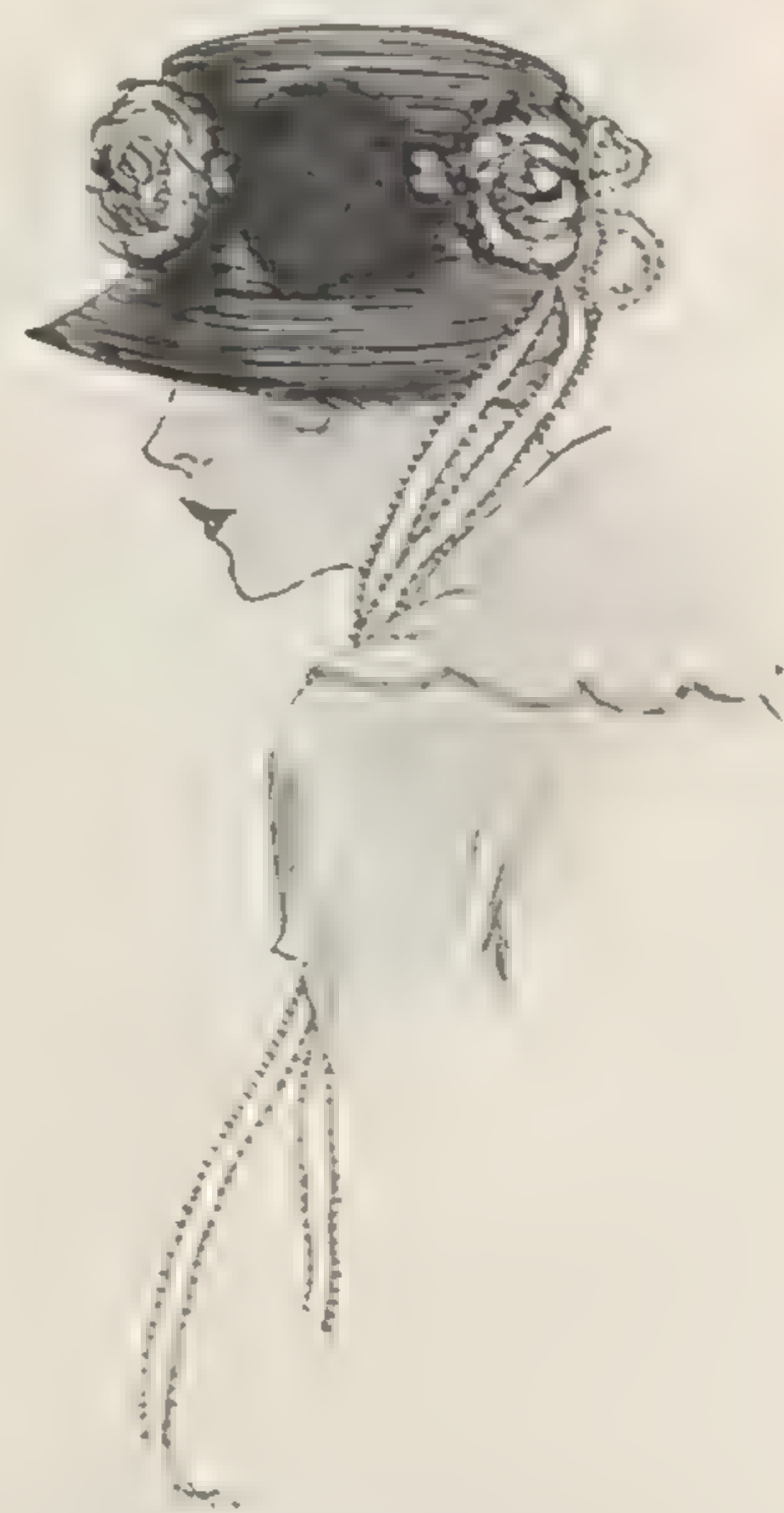
HATS OF DIGNITY AND  
ELEGANCE FOR THE FOR-  
MAL AFTERNOON COSTUME



Our afternoon costumes have a tendency to reflect a picturesque note; the tailored and sports afternoon costume of yesteryear may give way to one of more elegance and dignity. This garden-party hat of horsehair braid, with its crown of pink rosebuds and streamers of blue, is the embodiment of this new idea

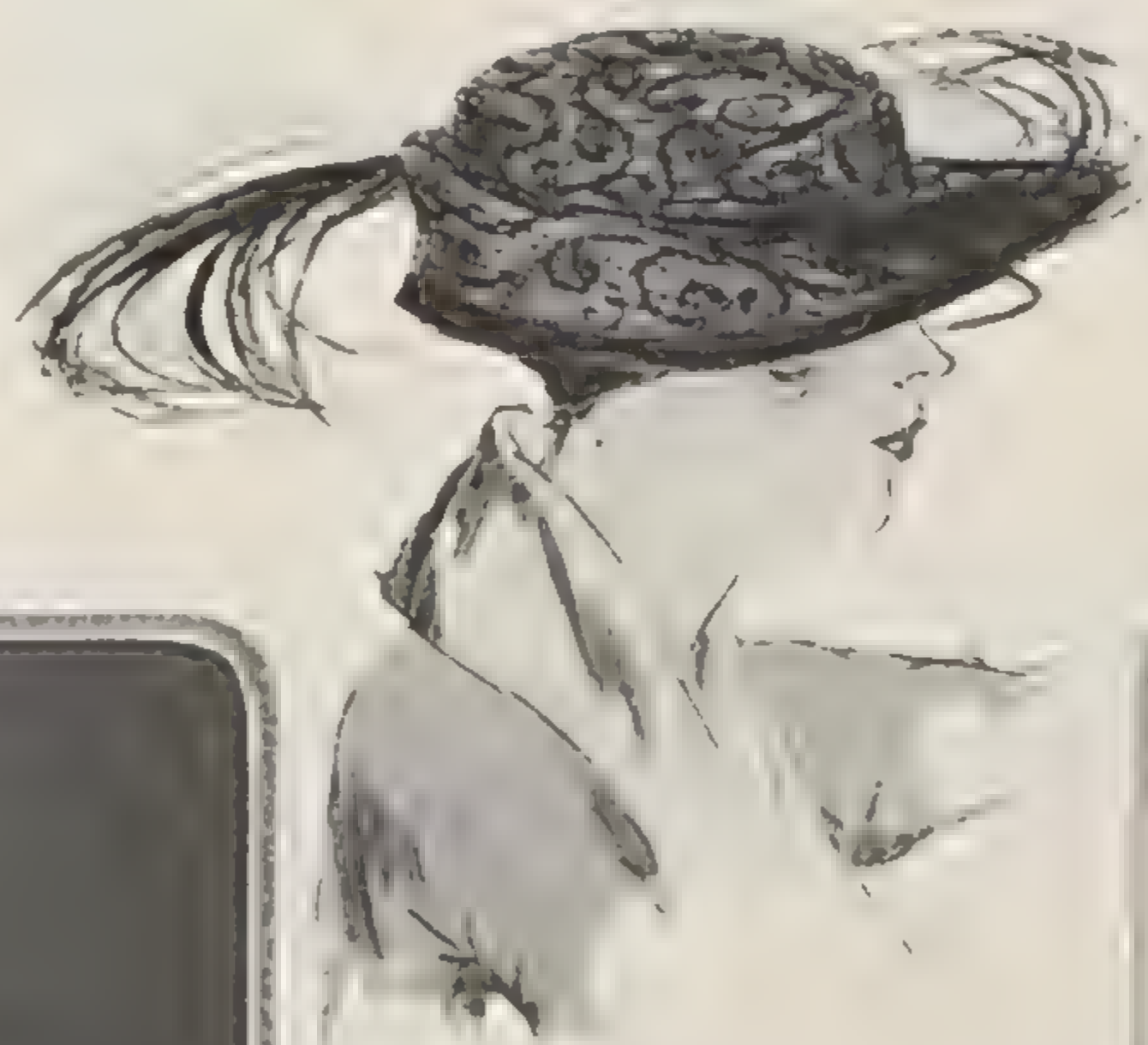


THE AFTERNOON HAT OF  
MORE OR LESS "PICTURE"  
TYPE BIDS FOR FAVOR



Another, more youthful exponent of the picturesque in afternoon hats is a frankly bonnet-shaped hat of tan leghorn. Ostrich feather roses are among the very newest and smartest of the odd bits of trimming that have appeared as successors to the regular artificial flowers. This hat has them in shades of rose and blue

(Below) Some artists say that no woman is really beautiful in a small hat; she may be chic, but to be beautiful, she must have a background of sweeping dignified lines. A drooping sailor of black liséré straw, faced with black Georgette crêpe, is a charming "third act" hat, and what's more important, a very smart one



(Above) Any woman could sweep into any room with perfect savoir-faire if she had the co-operation of a hat of black lace straw with a brim that knows just where to turn up, and two sprays of gaura to give it an impeccable air. Sketched hats from Joseph

(Below) Another afternoon hat is a compromise between the tailored and the large "picture" types. It is one of those new black milan straw turbans that turn back from the face and widen surprisingly at the sides with a line that is not strictly tailored. Real dignity is lent by the addition of sprays of black paradise



(Upper middle) One would be content to be merely bridesmaid for the rest of one's days if one played always as decorative a rôle as this set of pink tulle makes it. Over three billows of tulle that form the collar-ette, one may view the world with indifferent eyes, conscious only of the perfection of a hat of tulle and leghorn, and of a tulle muff a-flutter with ribbons. Photographed hats from Bruck-Weiss





THIS WORLD IS SO FULL OF A NUMBER OF  
BRIMS, IT IS WITH THE UTMOST DIFFI-  
CULTY THAT SPRING HATS MAKE A CHOICE



One of those high military turbans again, and it's smarter to look like a drum-major this spring than ever it was before. This Lewis turban is of black satin straw and does clever things with long jet beads in the form of cocardes and banding. The crown inside of the high brim is black satin, and there is just enough suggestion of a tiny mushroom brim to make the hat becoming to most people



Now they have taken to making very clever quills of bronzed satin, and are tipping them with jet. Lewis has given this hat of black satin straw (that new straw which resembles milan) two of these quills which go to great lengths in their desire to be a striking trimming, and curl up above the high side of the brim. The brim, besides being high at one side, flares immoderately in the back



THE THREE HATS AND CAPE, ABOVE, FROM BURBY

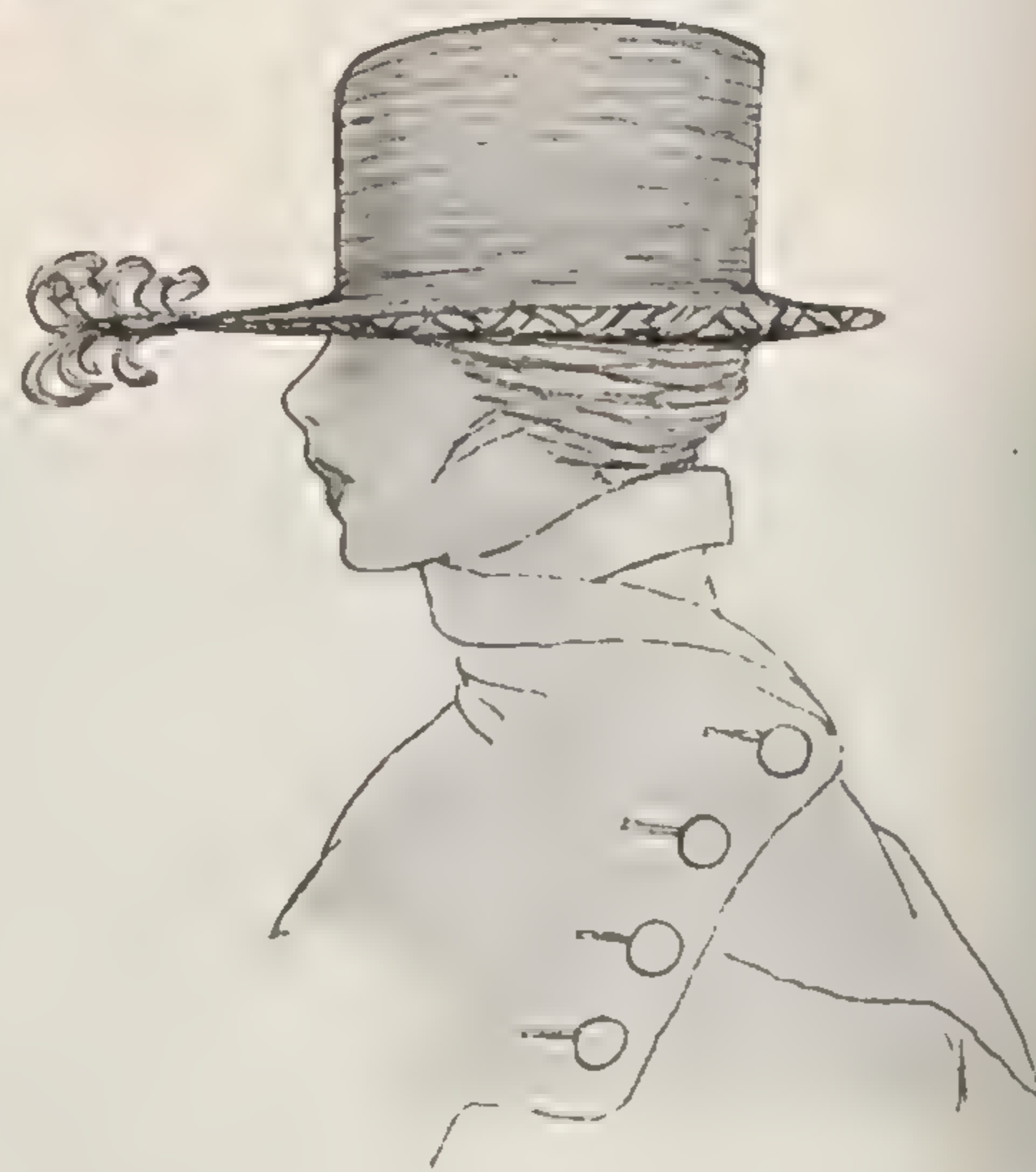


If one is fond of high crowns and mushroom brims, too, a gray milan straw hat which has them both, and which because of its dual personality is sure to attain success, will appeal. The brim is narrow back and front, but wide at the sides, and gray faille silk faces it. The flowers claim to be marguerites but are red with purple centers. Gray grosgrain ribbon further trims the crown, and the ensemble is undoubtedly by Lancret

This season, "smart spring hat" and "hat of horsehair braid and straw" are synonymous. Reboux makes this black milan straw turban flare by means of a band of horsehair braid; a black satin ribbon is the only thing that gives it a brim, and two jet pins give it chic,—for jet is good this spring, you know. One would suppose that, since this peculiar little cape affair is worn with a hat, it plots to take the place of the silk sweater. This one is of figured silk with plain bandings and is lined with figured Georgette crêpe



Trim tailored hats are always good, and Maria Guy thinks one of black milan straw with a black satin crown and a jet ornament is particularly good this spring. The turban with up-turning brim has been a favorite since last autumn, and now the milliners are making spring variations of it



Although it comes under the banal category of "sailor" this gray straw Odette hat is no ordinary one. What with its narrow rolled brim faced with gray braided wool (and braided wool is being done a great deal) and cocarde of gray ostrich perched on its edge, looking as if it would start when spoken to, it is quite "different." By the way, did you know that you were going to wear ostrich flowers, and even ostrich fruit, this spring?





(Above) The pleasantest part of this coiffure is that it is not alone the faultless of feature who can entertain thoughts of it; it is becoming to almost every known variety of face. The hair is parted at the side and drawn flat across the front of the head and up into a cluster of soft puffs high at the back. Two shell pins, topped with tiny brilliants set in platinum, are placed where the curls meet the front hair

POSED BY BETTY LEE



(Above) An air of sweet simplicity is just about the best thing some women do, so for them was planned this unsophisticated coiffure. The hair is parted a little to one side, waved in soft loose undulations, and arranged in three puffs, one just back of each ear, and a third low at the back of the head. Shell pins set with diamonds are posed one at each side,—our best coiffures aren't associating with barrettes any more

(Left) This is the way the coiffure at the upper left looks when the lady obligingly looks down, so that we may see the way her hair behaves around her face. As in the coiffure at the upper right, the hair is waved very softly and loosely, so that it is startlingly like a natural wave. Tight marcel waves are extinct, these days

A DIGNIFIED AND FORMAL WAY  
TO ARRANGE THE HAIR IS HIGH

A YOUNG AND LESS FORMAL WAY

TO ARRANGE THE HAIR IS LOW



IN FROCKS, SUITS, AND EVENING GOWNS THE

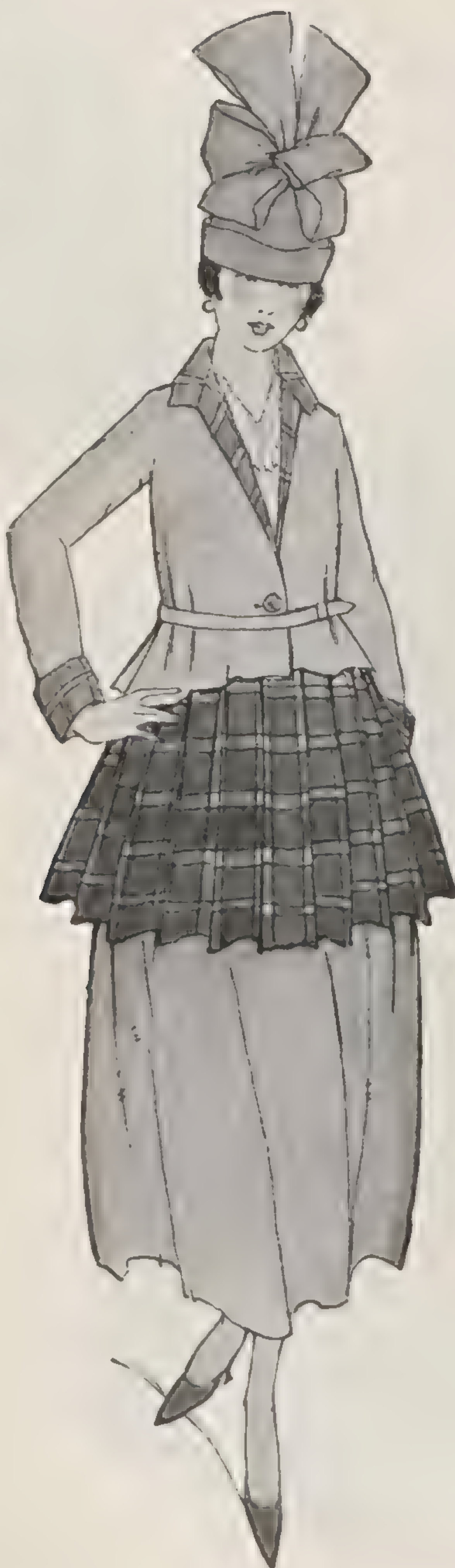
BARREL HOLDS SWAY—IT'S ASTONISHING THE

AMOUNT OF SWAY THAT A BARREL CAN HOLD



(Left) The "jupe tonneau," which is the French manner of speaking of the "barrel" silhouette, is subtly manifest in both coat and skirt of this Dœuillet suit, for the skirt is slightly wider at the hips than at the hem, and the coat has cerise-embroidered panels which tend to flare. It is further distinguished by a yoke, alike back and front. The material is a navy blue double-ridged twill; it is called chain cloth

(Right) The skirt of it "barrels" a bit (what makes it do so is the most puzzling of dressmaking secrets); the sleeves are as wide at the cuff as at the top. It is of suédene, a velours-like material, cream with a dull brown stripe. Chéruit fastens the coat with long thin chocolate-colored frogs. The Maria Guy sailor hat of tan Georgette crêpe is wider at the sides than in front, a becoming variation



(Right) Coats are all lengths; this Chanel coat, though it has a normal waistline came precious near being an Eton jacket. It is of gray chanella (chanella, by the way, is a jersey cloth of unbelievably fine texture), faced with bright red and green tartan; the straight gray chanella skirt has a plaited tartan overskirt. The black Reboux liséré hat, like other spring turbans, attains great height; it does so with a flying black satin bow; this and hat at upper right from Bonwit Teller



(Left) That spring favorite, the separate coat for motoring or sports, is pursuing a checkered course this season; some of the results are astonishingly noisy—and smart. This one is black and white velours. In the main, it is of straightforward horizontal checks, but its bias skirt, its cuffs, and its crush collar and crush belt (these crush belts are becoming numerous) revolted from being downright, and so required a slant. The coat is lined with soft white satin





With its coat, this Dœuillet three-piece suit of purple-embroidered rose jersey achieves the barrel silhouette; without the coat, it's a chemise frock. The Marie Louise hat is of red horsehair braid (horsehair braid happens wherever possible, this spring) and a red wing



This Evelyne Faron hat behaves in a most unusual manner. It is of milan straw, each strand of which is a different color and the upper brim is faced with Delft blue Georgette crêpe, a strip of which encircles the crown and ties in a long flat bow

Everybody's doing it—the barrel silhouette. Georgette does it a great deal in this frock of oyster white yo-san silk, embroidered a bit in its own color and finished with a black ribbon tie. The Maria Guy hat of black liséré straw succeeds in doing something different; its crown is covered with loops of black embroidery silk. As for the brim—well, the spring hats either have no brims to speak of, or else they go the very limit

MODELS IMPORTED BY J. M. CIDDING

BARREL OUTLINES AND NORMAL WAIST-

LINES ARE SIGNS OF SPRING IN PARIS

AS FOR THE NEW SPRING HATS—BY

THEIR BRIMS YE SHALL KNOW THEM



VERY EARLY IN LIFE, THE PARISIENNE

IS INTRODUCED TO THE CHEMISE FROCK

OFTEN A CHILD'S FROCK DIFFERS FROM A

GROWN-UP'S ONLY IN ITS NUMBER OF INCHES



*One is never too young to learn, in Paris, and one's first lesson, if Lanvin is the teacher, is all about chemise frocks like this one of lavender crêpe lined with rose crêpe. The trimming is blue bead embroidery and a blue bead rose,—How Not to Know the Wild Flowers is taught one very early*

*(Below) If they had only let it attain its full growth, this Fairyland frock would have been a perfectly good grown-up gown; but you see they didn't, and so, instead of seeing life in a great city, it has to spend its time in the nursery. It is of blue serge, combined, in the approved grown-up manner, with satin. The satin is blue with white, black, green, and red figures*



*We hear much talk of the barrel silhouette, and we listen to long conversations about chemise frocks,—and then something like this Worth gown goes and happens. It is mostly of green faille with interludes of green tulle, and it is girdled with green ribbon. Frills of point d'Angleterre trim the corsage, and there are lattices of silver ribbon on the sleeves*

*This Paquin frock achieves the barrel silhouette so unobtrusively and so gradually that the thing is done before one knows it's even started. The frock is of black satin—well, will again be faithful to satin, this spring,—outlined with narrow bands of black velvet. There is not even a touch of anything less sombre, about it, except the Parisienne herself*



PAQUIN AND PREMET ADVANCE THESE REASONS FOR

THE CONTINUED POPULARITY OF THE CHEMISE BLOUSE



There is no stopping the chemise blouse; it goes right on through the spring. This Premet affair is all of pale rose satin, unless one counts such trivial matters as pearl buttons. This designer evidently believes that the sash is an essential part of every blouse and proceeds according to that belief

Now that the chemise blouse has attained such an important position in the world, it feels that the proper time has come to take unto itself such luxuries as sashes. This Premet blouse of mauve crêpe de Chine has a sash of its own material, tied with studied carelessness



(Above) When any one happens to mention a tailored blouse, the Parisienne immediately thinks of something like this Paquin blouse of pale rose satin, with a dark blue cravat helping to fill the interval between the lady and the collar



Really, if some of these chemise blouses didn't remember to stop just in time, they would go right on and become frocks. It seems far too self-sufficient to be termed a mere blouse, this Paquin affair of pale rose silk, embroidered every few minutes with whorls of dark blue

This blouse of white brocaded crêpe and white embroidery would be quite original enough, even if it were left to its own devices—those pockets prove that. But Paquin did even more and bordered it with bands of the material, frayed to a fringe,—originality can go no further



# A MAGPIE COLLECTION of HAT TRIMMINGS



One of the most interesting things wings do this year is to appear in rather Egyptian form with conventional made birds in such shades as coral, Havana brown, and crow blue

**R**EALIZING that the trimmings on the spring hats were to be small, the modistes evidently determined that these trimmings should make up in charm and interest what they lacked in size, and with this idea in view many amusing and highly effective bits of ornamentation have been devised. The trimmings on the new hats will not, as a rule, alter the silhouette; they will rather serve to emphasize some particularly smart or graceful line.

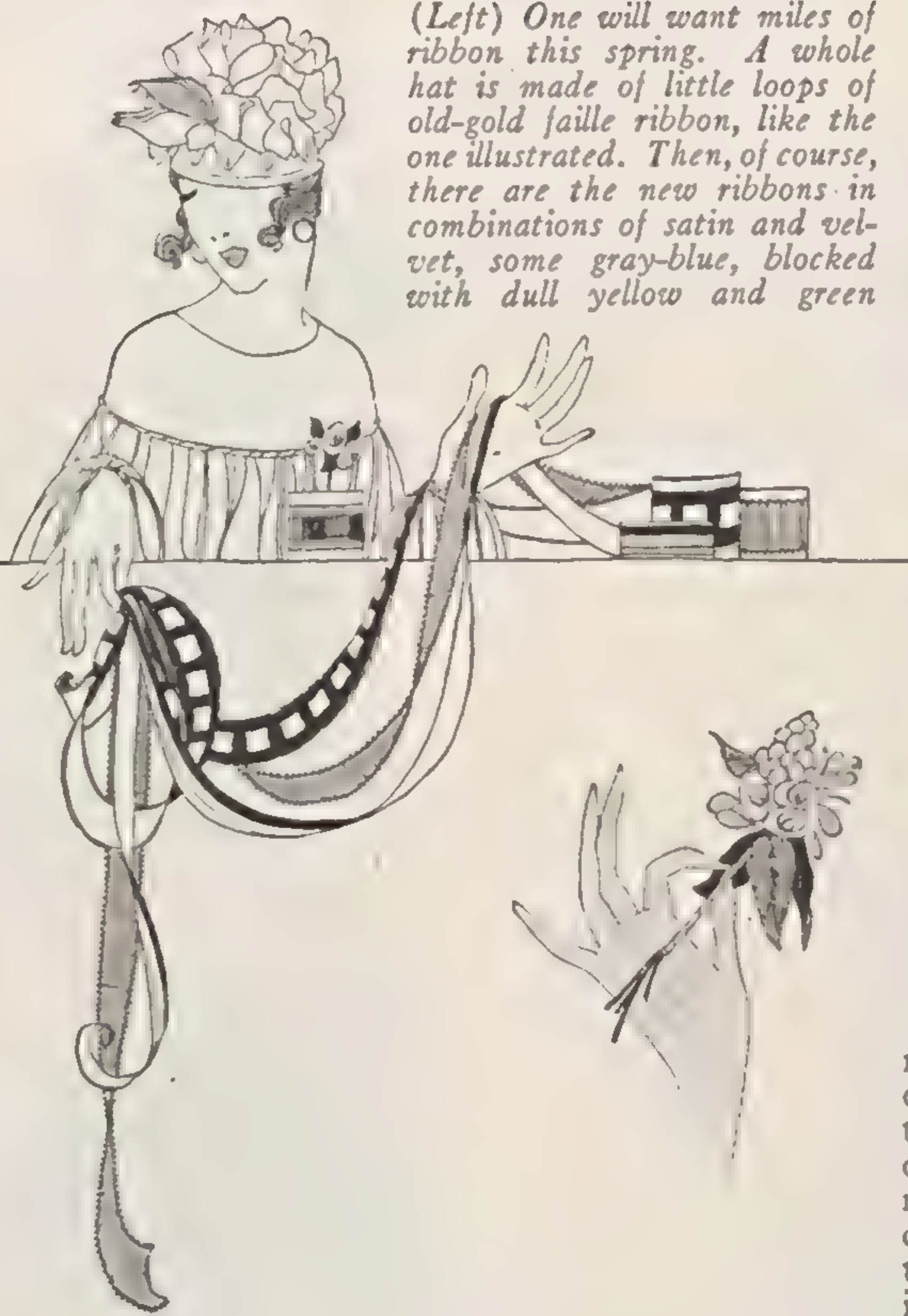
## HAT ORNAMENTS OF WOOD

Most interesting, perhaps, because newest, are the trimmings of wood which one notes on the spring models. Some of these are of beautifully carved French wood, of gaily colored unfinished wood, or of beautifully tinted, soft-toned Japanese wood. Sports hats will sometimes have as their only ornamentation strings of wooden beads, such as those pictured at the lower right on this page, tinted soft blues, purples, and yellows, terra cotta, and dull green. To match the chains there are single wooden drops of about the same size as the beads in the chain, which are about an inch or three-quarters of an inch long. In the middle of this sketch is shown a hatband of Japanese fibre wood in strips of soft green, blue, and brown. The more ornate hatband is of leather, for hand-tooled leather is another new and effective millinery trimming. This band is in shades of green, red, blue, brown, and purple.

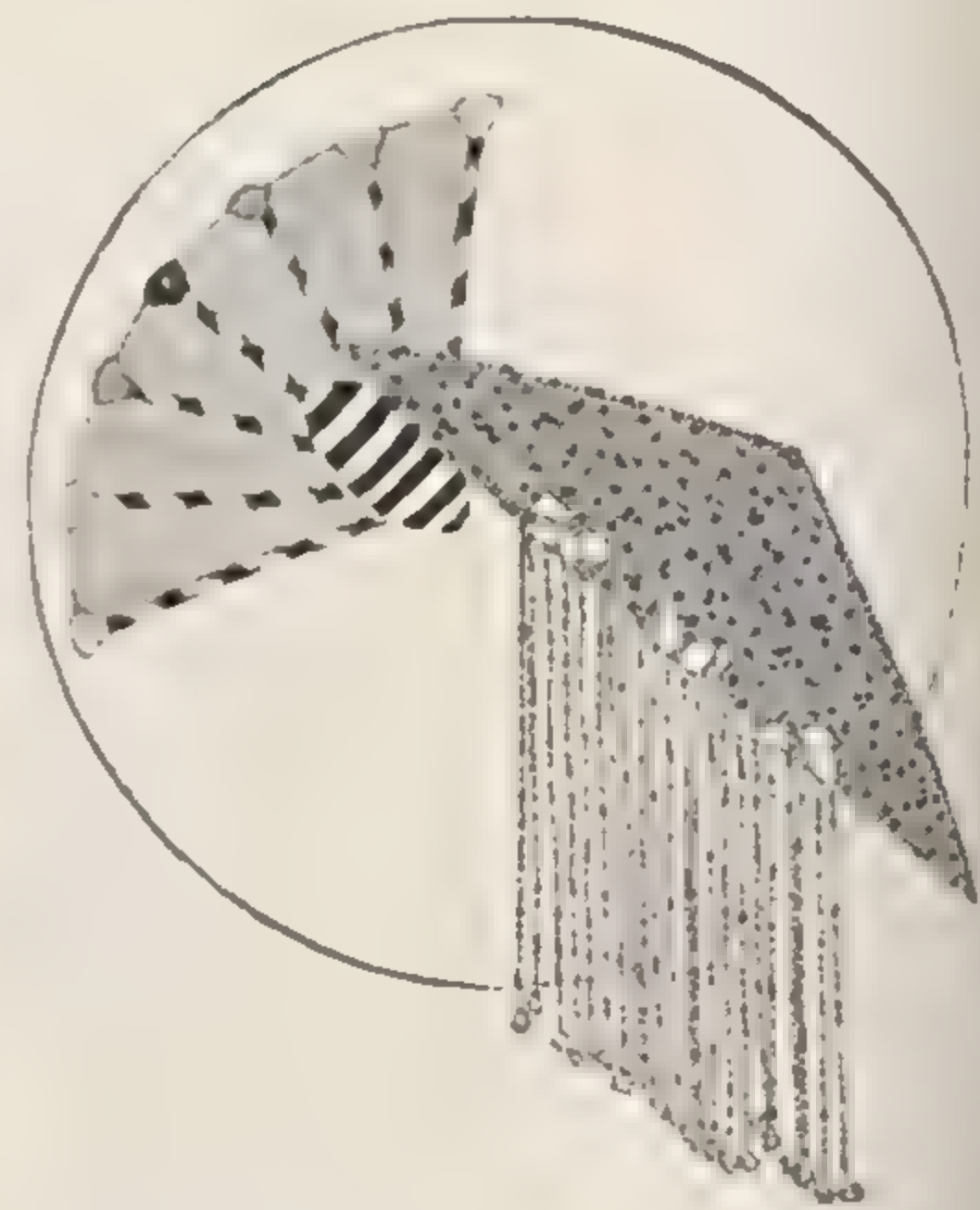
Another leather ornament is shown at the left in the sketch at the upper right of this page. The fan proper is of mottled blue leather, the twisted ridges are of dull blue and red leather, and at the ends are wooden beads in yellow, red, green, and blue. The oval at the bottom is of red and blue leather. More delicate and adapted for a more formal hat, is the triangular ornament at the right, which is made of tiny opaque seed beads in soft tones of terra cotta, pink, yellow, and green combined with white. The fringe matches the ornament in color, and at the front there are three flat white beads with bright blue marking. Ornaments which suggest a bit of mosaic, as does this one, are very smart. Another expression of this idea



That smart combination of cut steel and jet takes an interesting form in this hat ornament



(Left) One will want miles of ribbon this spring. A whole hat is made of little loops of old-gold faille ribbon, like the one illustrated. Then, of course, there are the new ribbons in combinations of satin and velvet, some gray-blue, blocked with dull yellow and green



Blue leather is used to form the fan-shaped ornament, and twists of blue and red leather and wooden beads ornament it. The triangular ornament is of beads with fringe to match

may be seen in the flat buckle for a child's hat (all the new trimmings, by the way, are flat) pictured in the middle of page 104. It is made entirely of minute seed beads. The background is dark blue with a rim of very dull red at the edge, the elephant is gray, outlined in a slightly darker tone, and the blanket is of green, blue, and red beads.

## JET FOR AFTERNOON WEAR

Jet ornaments will be much used on afternoon hats. That in the upper sketch of the group in the middle at the bottom of this page, consists of two sharply pointed ends of solid jet, set in a fan-shaped base resembling mosaic. The lower ornament is of iridescent bugles with strips of gracefully cut jet at the center. Combinations of jet and steel are effective and assume many very graceful forms, one of which is sketched at the front of the hat in the middle drawing on this page. The upper part of this ornament is made of flat pieces of cut jet and the lower part and fringe of finely cut steel beads. The top of the jet spike pictured second from the left at the top of this page is of steel beads set in a sort of mosaic.

## WHAT FEATHERS AND RIBBONS WILL BE DOING

Of feathers, the smartest will be ostrich, fashioned into delicately fine ornaments, such as clusters of tiny flowers or fruit. Wings, too, will be used in graceful variety of line; at the upper left on this page the top sketch shows long narrow wings of flat crow blue feathers. The body of the bird below is of flat Havana brown feathers, and the widely spread wings of brilliant cerise.

Ribbon has been most successfully employed upon some of the new models and at times whole hats are made of it, as in the case of the little Lucie Hamar hat sketched in the middle at the top of this page. This entire hat was made of an old-gold faille ribbon. Plain faille ribbon sometimes has a very fine loop edge, as in the case of that pictured at the extreme right of the same sketch. The ribbon pictured in the bolt next to the faille ribbon has a gray-blue silk ground with large blocks of soft dull yellow

(Continued on page 104)



For no reason at all, windmills of red and violet velvet were chosen as decoration to be stitched on this hat of deep green linen, dyed gray-violet at the border



(Above) Flat pieces of cut-jet and a fringe of cut steel beads will fill an aching void on many a new spring hat

(Below) Afternoon hats will do much with jet; the lower ornament has strips of jet in the middle, and iridescent bugles around them. The other is two sharp points of jet with a fan-shaped base of beads



(Above) Reminiscent of kindergarten days are wooden beads for hat trimming. There are also bands of strips of colored wood, and others of hand-tooled colored leather



## SMART FASHIONS FOR LIMITED INCOMES

If Your Spring Suit Chooses, It  
May Counterfeit a Frock, and the  
Straighter Its Lines the Smarter



ety of materials from which to make one's choice is so wide that one can not be other than satisfied. Fine serge, gabardine, and fancy twills seem to be in greatest demand for the tailored suit. At the upper right on this page is a simple, yet unusual tailored suit. It would be very effective made in slate gray gabardine, with the gilet of white linen crash. The coat is built on box lines, and at each side there is a patch pocket, trimmed with a self-covered button. The high standing collar fastens with two buttons and a loop and is faced with white linen crash. The skirt is straight with a slight fulness at the waist, and has a deep hem which carries out a design of square tabs that appears on the coat. The hat sketched with this suit is one of the newest spring shapes; it is narrow in front, but sweeps wide and high at the back.

It is particularly smart in slate gray, but it may also be had in black or brown milan straw, with a feather band of the same shade around the edge of the brim.

The suit at the lower right is especially practical for summer; and the outside collar and cuffs of the finest piqué lend a charmingly summery appearance. The suit is of navy blue serge with serge-covered buttons, and the straight lines are most becoming to the slim figure. The hat shown with this suit is of blue faille silk; it is a small mushroom shape with two rabbit ears of blue silk. The top of the hat and the ears are trimmed with narrow straw braid in a lovely shade of scarlet and the narrow brim is faced with scarlet silk.

The afternoon dress, especially the one that closely resembles a suit, will be one of the great necessities in every wom-



One of the necessities this spring will be the afternoon gown that resembles a suit. One of tan gabardine remembers that this is not a season for trimmings, so makes use of self-covered buttons in lieu of things more elaborate or more difficult to obtain

COMING frocks cast their silhouettes before them. This year, the early indications point to two separate and distinct silhouettes for the spring. One is straight and slim, a continuation of the one we have just become accustomed to, while the other is the new "barrel" line. This new barrel line is similar to the peg-top silhouette of only two years ago, and it is a most decided change from the billowy effects of last spring. Many smart tailors are most enthusiastic about this barrel line and are exploiting it in suits, coats, and dresses. The barrel effect is cleverly achieved without drapery, stiffening, or unnecessary fulness. It is worked out by darts, inserts, and seams.

## THE EVER FAITHFUL TAILORED SUIT

Next in importance to the new silhouette is the length of the coat of the tailored suit. As a matter of fact, Paris says there will be few tailored suits worn this season; separate coats and dresses will be smarter. However, the American woman will never desert her faithful tailored suit, and many of them are shown. The coats are in a variety of lengths, and, quite contrary to the usual spring tendency, many of them reach to the knees; but the most popular length is a jacket about sleeve length, and, as the season advances, the very short or Eton jacket (a few models of which have already been shown) may grow in favor.

Tan, gray, and navy blue seem to hold their own in spring colors, while the vari-



Some of the smartest top-coats this season may be copied by a clever dressmaker. This coat of olive green cloth allows itself trimming in stitching of natural wood color



For those whose springtime fancy invariably turns to thoughts of blue serge. Finest piqué collar and cuffs give a summery touch, and a scarlet hat seems almost inevitable

Many a woman's spring would be ruined without her faithful tailored suit, and many a woman should find a strong appeal in slate gray gabardine with a white linen crash vest to add that fresh and charming summery touch which is so becoming

an's wardrobe this spring, and the one shown at the upper left is a worthy example of the spring mode. It is of deep tan gabardine with a panel-front of the same material, although an entirely different effect is gained by running the material cross-wise; this clever use of the same material used different ways to give different effects will be much in evidence this spring. The only trimming is supplied by buttons covered with tan gabardine. Narrow batiste collar and cuffs finish the neck and sleeves. One of the new, large, drooping sailors is sketched with this frock. It may be had in black or white satin straw—that new straw which resembles milan—and it is trimmed around the crown with rows of made ostrich strands.

## A STITCH IN TIME MAY TRIM A SUIT

Stitching in cotton, silk, or wool forms a great part of the trimming on many of the early importations of suits and coats, and it takes an unusual form in the smart top-coat sketched at the lower left. This coat is simple enough to be copied by any dressmaker, and it would be charming in olive green suede cloth trimmed with stitching in embroidery silk in the neutral tone of unfinished wood. To carry out the scheme, the buttons would look well if made of natural polished wood. A smart tailored hat of black liséré straw faced with white milan straw is shown with this coat. A narrow band of black goose feathers encircles the crown and ends in a high fancy at the front.



## CURRENT EVENTS IN THE FEBRUARY SALES



(Left) The mahogany wing chair is upholstered in tapestry; \$17.85. The floor lamp, like its shade, is charmingly painted; 5 feet, 6 in. tall; lamp, \$45; shade, \$25. The magazine stand is lacquered; \$35



(Right) This table of mahogany is large enough to use as a desk; top measures 18 by 26 in.; \$22.50. The brown mahogany chair has a cane seat and back; \$29. The mirror is framed in antique - finished gilt; 20 in. long; \$12.50

THE February furniture sales, which are held annually in most of the furniture shops and many of the department stores, are important not only from the standpoint of economy, but from that of novelty, for at this time many new and ingenious pieces of furniture make their appearance.

The brown mahogany table of graceful design, which is illustrated below, on this page, is a particularly good example of the furniture that the February sales bring forth. So many rooms need a table which is large, yet not heavy looking, and it is difficult to find one which is delicate of design, but which is not fragile in appearance. This one has a soft waxed finish, and convenient assets are its two commodious drawers with dull brass handles. No less dignified in appearance than the table is the mirror that hangs above it, which may be had in a frame of mahogany. Quaint cream colored Cantigalli candlesticks rest on the table, and a cream colored modern Wedgwood vase stands between them.

## INHABITANTS OF THE HALL

The small table illustrated at the upper right on this page is an excellent piece to use in a simple hall, or to fill a small space in one's living-room, and prove an indispensable resting-place for pipe or book. It is of mahogany. The table may be used as a desk, if one chooses, for it has two deep long drawers, and the top is large enough to hold all the necessary desk fittings. The handles are of bronze. The brown mahogany chair, which may be used as a desk chair, has a most graceful design.



A table like this one of brown mahogany with a soft waxed finish is a most useful member of the family; 5 ft. 6 in. by 20 in.; \$63. The mirror is framed in mahogany; 38 in. by 23 in.; \$23.50. The candlesticks are of cream white Cantigalli ware. The vase is 12 in. high; candlesticks, \$12 a pair; vase, \$10

The seat and back are inset with cane. The mirror above the table has a simple antique-finished gilt frame.

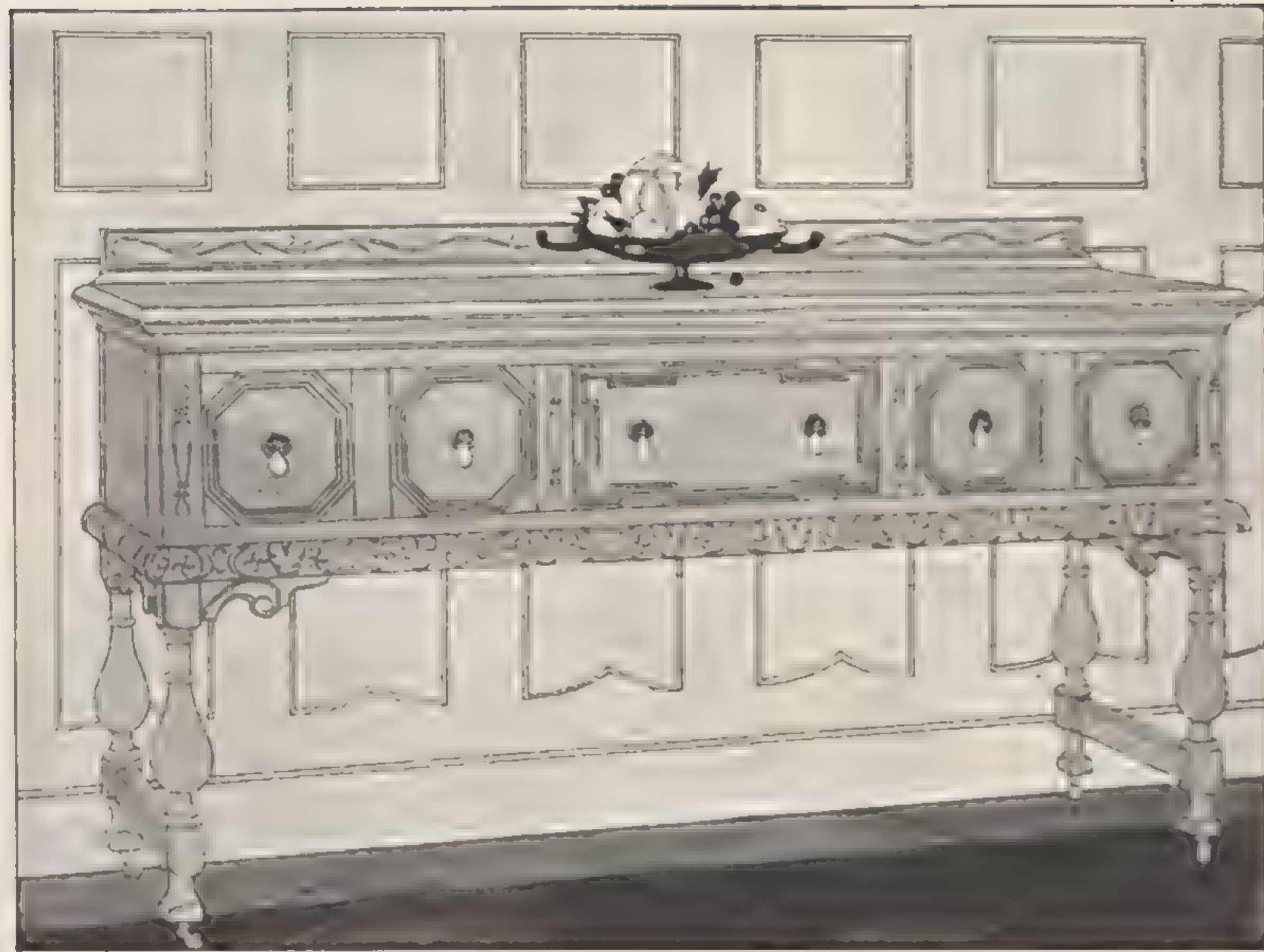
The wing chair photographed at the upper left of this page has a mahogany frame and may be had upholstered in tapestry, velours, or denim, as desired. In the same photograph is a red-lacquered stand for magazines and newspapers. A bit of red, blue, or yellow lacquer frequently defines the right color note in a decorative scheme, and that makes occasional bits of lacquered furniture most desirable. Unusually delicate and pretty is the painted floor lamp shown next to the chair. In this instance, the color of the lamp was turquoise blue, with a raised decoration of birds and flowers in natural colors. This same color scheme is repeated in the parchment shade. Floor lamps of such a distinctive and charming design are practically the only sort that are still considered smart.

## AFTER QUEEN ANNE

The desk in the middle of page 73, at the right, is well built, unusually commodious, and of excellent value. Its interior is exceptionally well arranged, and it has two deep wide drawers with dull brass handles. The wood is finished mahogany, and the style, Queen Anne. With it is shown a rush seated mahogany chair of the early American style, sturdily made and carefully finished.

The black and gold Chinese damask is a well chosen covering for the dignified armchair photographed at the left, in the middle of the same page. It has both  
(Continued on page 98)





(Left, above) A dining-room set of walnut, of Italian design, includes a sideboard 66 in. long; a table 54 in. across; five denim-upholstered chairs like this, and one armchair; set, \$450

(Right, above) A dining-room set, of which this buffet (66 in. long) is part, is in early English style; \$58

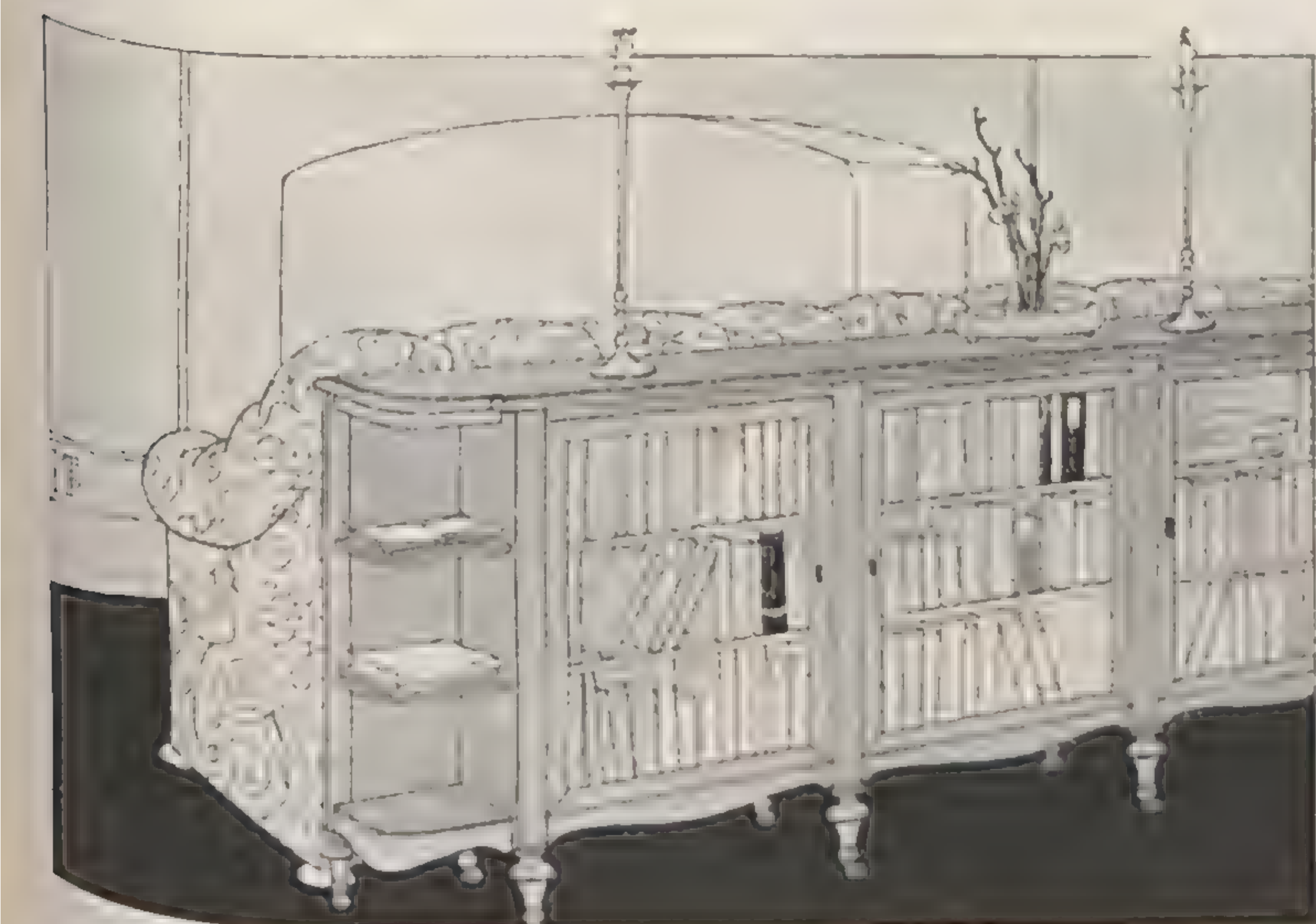


A novelty which appeared just in time for the sales is this shoe cabinet of mahogany, which obligingly and conveniently shelters several pairs of shoes and slippers; 2 ft. high; 1 ft. deep; \$12.50

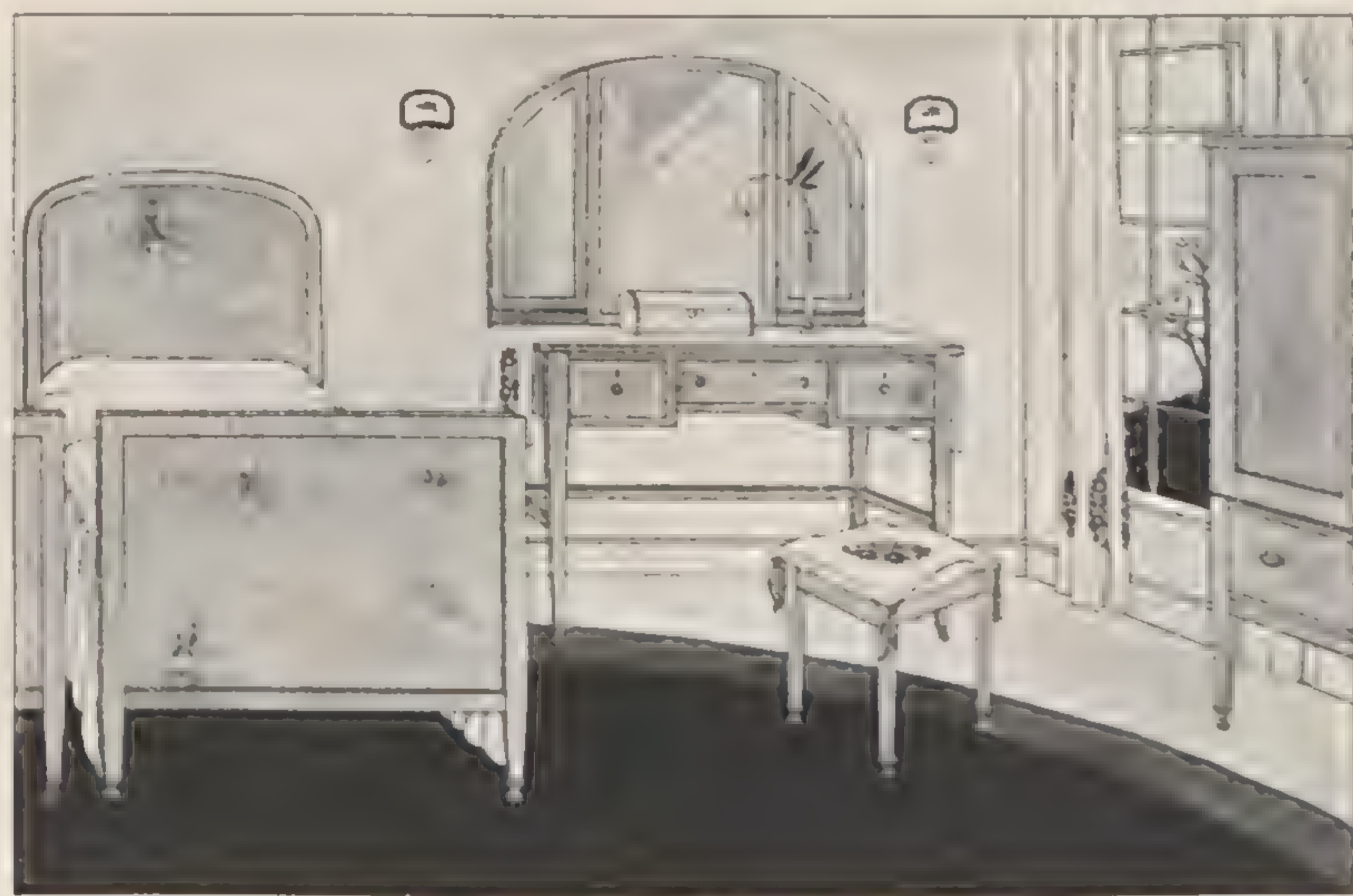


(Above) The interior of this Queen Anne style desk is unusually roomy and well arranged, and the rush-seated mahogany chair, in early American style, is carefully built; desk, \$34; chair, \$10

(Above) Black and gold damask in strange Chinese patterns covers a mahogany armchair of such dignified simplicity that it would be an extremely easy article of furniture to live with; \$62



Civilized man cannot live without books, but the problem is where can he put them? The answer is this couch table, which retires unobtrusively to the back of a davenport, and which has three cabinets for books, besides shelves for magazines; in solid mahogany; 68 in. long, \$75



A bedroom set of Adirondack maple is finished in silvery gray, the color of English hawthorn, and is inlaid with lines of yellow wood. The set includes either twin beds or a double bed, dressing-table, bureau, and chifferole; with double bed, \$245, complete; with twin beds, \$325



## S E E N i n t h e S H O P S

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York*

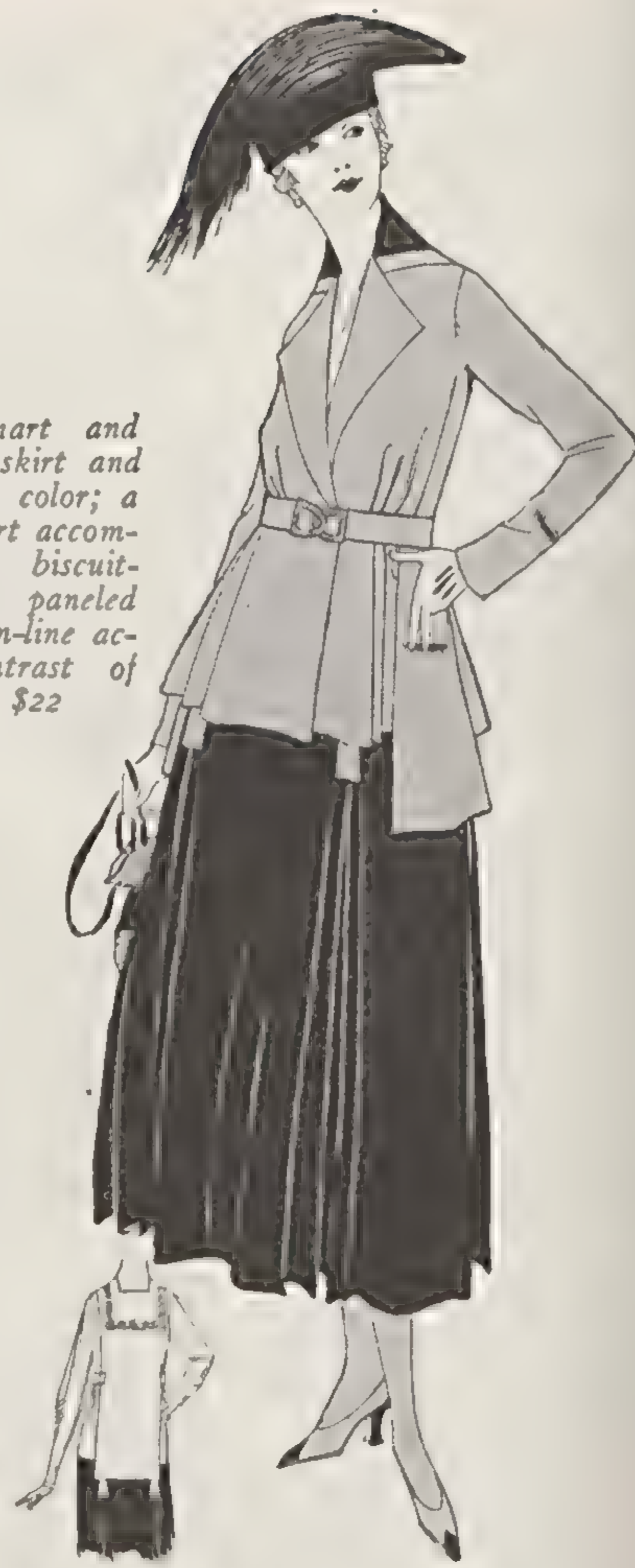


*The indispensable strictly tailored suit is here of copper-colored prunella cloth; the coat has unusual side seams and a fairly wide belt that ties; the skirt has inverted plaits; it also comes in tan, mahogany, and gold; \$59.50. The hat is \$18*



*(Left) The apron of this flesh-colored Georgette crêpe dress comes well below the knee, and the girdle ties over it; the dress is ornamented with sprays of small white beads; \$55*

*(Right) Some smart and severe suits have skirt and coat of contrasting color; a black gabardine skirt accompanies a coat of biscuit-colored gabardine, paneled and plaited; its hem-line accentuates the contrast of color; \$85; hat, \$22*



A SMART tailored suit is one of the best spring investments, and this spring the subject of suits possesses unusual interest. As in the past, the short hip-length jacket appears; it is severely tailored, especially in those frequent cases where the severely tailored style is the most becoming. There is also a tendency toward a longer coat, particularly in the rough materials; and for country wear, the knee length is prevalent so far this season.

## COATS WHICH CONTRAST WITH SKIRTS

A very interesting suit is illustrated at the upper right on this page. This suit consists not of coat and skirt, but of coat and matching frock. The jacket, a short tailored one of biscuit-colored gabardine, is cut with loose long panels at the side extending below the rest of the coat. Small pockets faced with black trim the panels and sleeves. The skirt portion of the coat lies in deep plaits at either side of these panels. The belt is fastened at the front with a bone buckle and the turn-back collar is faced with black to match the skirt. The skirt, which is of black gabardine, generously plaited at the side front, makes a charming contrast with the biscuit color of the coat. The yoke of the skirt is also of biscuit-colored gabardine, and it is prolonged into an overblouse that runs over the shoulders in a panel effect. There are soft long sleeves of biscuit-colored Georgette crêpe; a square yoke of the same material and color is set in and bordered by a band of machine embroidery. This dress might be worn on the street without the coat, later on in the season. The hat worn with this three-piece costume has a smartly turned-back brim, which dips down on either side. The hat



*The belt of a beige tricotine motor coat is attached only at the bottom; from beneath it falls the fulness. The sleeves and shoulder pieces are cut in one; \$59.50*



*A suit of black or gray gabardine with a coat of uneven length; the coat has two straps up the back, buttoning in front. The overblouse matches the suit; \$85*

is made of liséré straw, and the band around the head is of black satin. A fancy, made of goose feathers, sweeps down over the point at the right side.

Another interesting costume is illustrated at the lower right of this page. It is a suit and dress of black or gray gabardine. The coat has panels over the hips, and these end a short distance above the rest of the coat. The open space thus left gives the coat an irregular and unusual outline. Pockets with overlapping flaps trim these panels. The back of the coat is tailored and the new feature consists of narrow straps which start at the sides in the back and run over the shoulders to fasten in front and overlap the collar. The bell-shaped sleeves are faced with white gabardine. With the wide box plaited skirt, if one chooses, one may wear the Georgette crêpe overblouse the color of this suit; it has a sash of Georgette crêpe which joins the straight panel of the back to the front. The neck and corners of the overblouse are cross-stitched in white silk. The underblouse of white Georgette crêpe may be worn without the overblouse.

## THE LONG COATS OF SPRING

A suit which illustrates the use of longer coats is the one at the top of this page. It is made in prunella cloth in an unusual copper color. Starting from under the arms and extending down over the hips, the seams meet and form an oval trimming to the coat. A sash belt of the material ties in a loose knot at the front. The long shawl collar, which extends to the waist-line, is made of white broadcloth, and buttons of bone trim the oddly cut cuffs. Deep inverted box plaits give fulness to the straight-hanging skirt. Black velvet and natural colored straw



go into the making of the hat worn with this suit; the crown is of velvet, and the wide brim is of the straw. A narrow black grosgrain ribbon ties in a soft bow at the front.

A long coat to wear over frocks on cool days, while motoring or traveling, is always welcome in any woman's wardrobe. The one illustrated at the lower left on page 74 is an exceptional model made of beige tricotine. The front and back are straight; the fulness over the hips comes from under the wide upstanding belt which is attached only by the lower edge. The pointed yoke, cut in one with the sleeves, is fastened with a large button on each side. The loose-pointed cuffs are fastened with bound buttonholes and buttons of the material. The front panel is fastened at one side and trimmed at the other with buttons and buttonholes like those on the cuffs.

DELICATE DURABLE FROCKS

There is a rather recent type of dress that is most becoming—that of the sheer Georgette crêpe which, while delicate, has proved itself durable. One of the most attractive of its kind is shown in the middle of the top of page 74; it is of flesh-colored Georgette crêpe, delicately decorated with white china beads on the flat



*That sheer ruffle on the blouse might have been expected to return to favor; this hand-made blouse and its ruffle are of white French voile with hemstitching and drawn-work; \$6.94*



*A blouse of white voile finds a touch of color in hand-embroidery of pink or blue. It has ruffles of Valenciennes lace, which is engagingly used on the cuffs; \$5.75*



*The designer who is inspired to ornament a fine white batiste blouse with exquisite hand-embroidery and drawn-work does a good deed for the eventual wearer of such a blouse; \$10.49*



*(Left) Here is the kind of collar and cuff set for which one could search for a long time without finding; it is of filet lace; \$10.75*

*Fine organdy collar and cuffs are etched with fine Porto Rican hand drawn-work, repeated in each corner; \$2.50*



*(Above) Fine and plain, with its tucking and hand drawn-work, is this hand-made batiste blouse, an unusual value; \$4.74*

*(Left) This crêpe de Chine frock has a crêpe de Chine apron; the frock may be light gray or navy blue and is trimmed with graduated horizontal rows of beads; from below these rows falls the plaited apron; \$38*

*(Right) A frock of flesh-colored Georgette crêpe has an apron and two pockets symmetrically placed; the dress is braided with soutache in a fine and intricate pattern; the girdle is a crushed one; frock, \$48; hat, \$22.50*



piece which conceals the fastening of the bodice. From this straight beaded waist is hung a full loose panel, also heavily beaded at the bottom. The skirt is full and straight, and two deep tucks show at the sides and extend around the skirt at the back. The full bell-shaped sleeves are caught below the beading and fastened to a tight cuff of the same material which also has buttons of the material. A loose sash with heavily beaded ends ties in front.

A charming and inexpensive dress which comes in light gray as well as navy blue crêpe de Chine is shown at the lower left on this page. The waist is finished with a band of light blue beads around the neck and graduated bands of the same beads complete the trimming of the front. A smartly plaited apron is set under the lower beaded strip and extends under the belt and down below the knees in front. The skirt is full and straight with a deep hem at the bottom. The narrow belt crosses at the back and loops carelessly at one side while the ends are finished with crêpe de Chine tassels.

It is very unusual to find hand-made blouses of fine material which are at the same time of a popular price. The one shown in the middle at the bottom of this page is of exceptional value; it is made of batiste with hand drawn-work at either side of the fastening in front, and hand-hemstitching around the wide sailor collar and turn-back cuffs. Three pearl buttons fasten the front.

A touch of color is often desired in wash blouses. The one in the middle at the top of this page is made of white voile hand-embroidered in rose or blue. The collar is finished with narrow Valenciennes lace and fastened with two pearl buttons. The collar is deeply scalloped at the back and edged with lace.

(Continued on page 98)



# The YOUNGER GENERATION



You may well think him an understudy for a Maxfield Parrish poster; in his rompers of peacock-blue linen stitched with orange worsted and his blouse is pale yellow, he looks like a stray bit of the early morning (Left)

A mere morsel of two shades of apple-green linen, more like a seedling than a full-grown play suit. It is bravely stitched with yellow worsted, and any person of mature taste would admire such pleasantly yellow buttons (Right)



DESIGNS BY  
RUTH HAMBIDGE



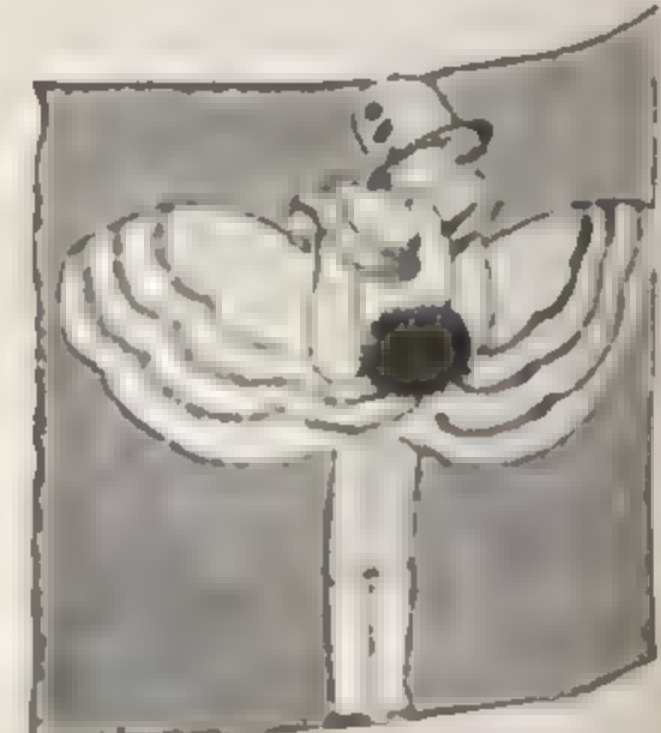
(Left, above) When Puck or a baby Pan or even Ariel needs a winter suit he makes him one of skins o' squirrels and mullen leaves and then tops it off with a black seed-pod, warm-lined with yellow. This "knavish sprite" wears a close copy in olive-green cloth with a velvet hat yellow-lined and trimmed with wool fruits

(Right, above) A versatile coat of Chinese blue can readily express itself in both buttons of darker blue and silk braid bindings too. What small person, Chinese or otherwise, would not be gladdened by a coat of this sort, especially if it were worn with an orange-lined black velvet hat a-flutter with blue picot ribbon



A clever person could tell with half an eye that a tan broadcloth slip of this sort is put on over the head; she might also unhesitatingly say that the guimpe must be buff-colored crêpe de Chine with a fringe of skunk about the hem and on the sleeves. The drooping hat also has its edging of skunk

Any "meadows green with daisies pied" would feel quite complimented to have such an entirely smart shepherdess scamper over them; in fact, a canary-yellow linen slip dotted with tiny black buttons and worn with a white guimpe and collar and a deeper yellow hat, would be an addition to any landscape





## VOGUE PATTERN SERVICE

Chemise Dress and Chemise Blouse Continue to Charm Beholders; Such Skirts As Are Not Narrow Agree to Appear Narrow

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**LONDON, E. C., ENGLAND:** Rolls House, Brems Building

*A complete description of these and the following patterns will be found on pages 106 to 112*



Waist No. D3708; skirt No. D3709. Over a straight satin underdress, is worn a one-piece chiffon chemise blouse cut kimono style



Frock No. D3720. The front and back sections of this one-piece frock are cut in one with the shaped pockets at either side



(Right) Frock No. D3721. A one-piece chemise frock of serge or satin slips on over the head, or, if preferred, may close on the shoulder



(Left) Frock No. D3696. A one-piece dress of unusual appearance, may be made of serge, with the pockets and girle cut in one piece

(Left) Frock No. D3718. The surplice collar and hip pockets are features of this one-piece frock; satin or soft crêpe is suitable



PROOF THAT THERE ARE AT LEAST EIGHT SMART WAYS IN

WHICH THE FROCK MAY MAKE SMART USE OF SATIN AND SERGE

*A complete description  
of these patterns will be  
found on pages 106 to  
112*

*(Left) Waist No. D3617;  
skirt No. D3618. The  
waist slips over the head,  
or fastens on the shoulder*



*(Above) Frock No. D3425.  
Here, the under-arm piece and  
the pockets are cut in one long  
line to give slimness; the belt  
does half-way duty*



*(Above) Frock No.  
D3719. Here the peplum  
and the lower section of  
the waist are cut in one  
to simplify matters*



*(Left) Waist No. D3617;  
skirt No. D3618. The  
waist slips over the head,  
or fastens on the shoulder*



*(Above) Waist No.  
D3564; skirt No. D3565.  
Simulating a one-piece  
frock, but cut with sep-  
arate waist and skirt*



*(Above) Frock No. D3499.  
Blue serge, bound with satin,  
and satin collar and cuffs are  
materials suggested for this  
one-piece frock*



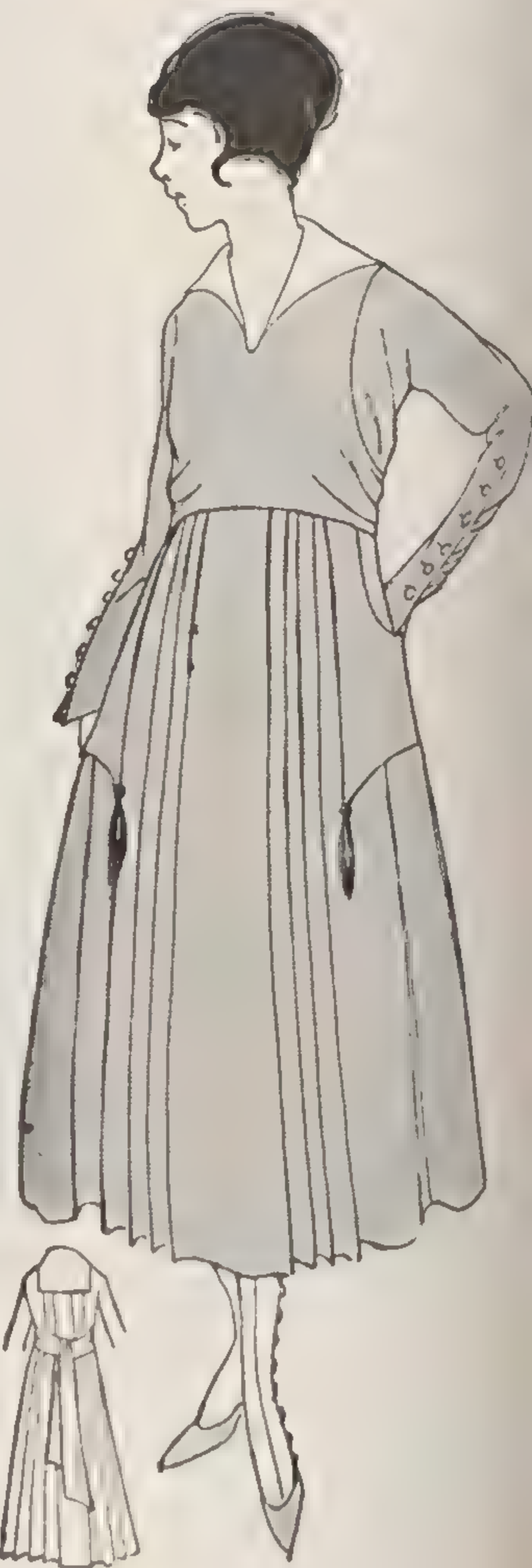
*(Above) Frock No.  
D3719. Here the peplum  
and the lower section of  
the waist are cut in one  
to simplify matters*



*Frock No. D3545. The front of  
the bodice is cut sufficiently long  
to allow turned-up pockets for em-  
broidery*

*(Left) Frock No. D3707. The  
large collar, the side opening, and  
the pocket proclaim this of the  
spring, 1917*

*(Right) Frock No. D3638. The  
softly draped bodice front on this  
smart frock is cut in one with the  
sash ends*





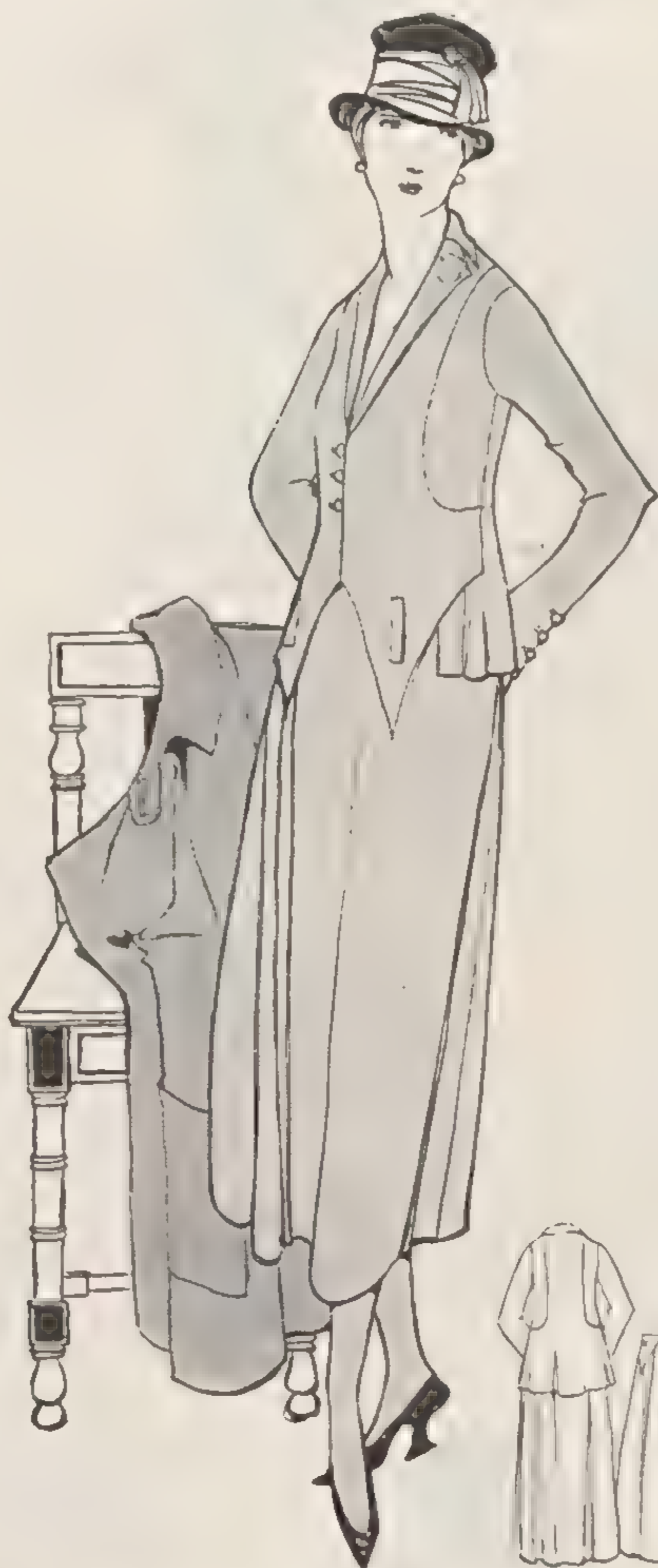
IN THE MODELS HEREWITH IS MADE KNOWN THE WAY OF THE  
SPRING SUIT, BOTH IN ITS LENGTH AND IN ITS NARROWNESS

(Left) Coat No. D3714;  
skirt No. D3715. A satin  
suit, with the belt cut in  
one with the back, has a  
full peplum

(Right) Coat No. D3712;  
skirt No. D3713. The  
coat is designed to be as  
attractive if open as it is  
when closed

A complete description of  
these patterns will be  
found on pages 106 to  
112

(Left) Coat No. D3675;  
skirt No. D3676. A de-  
sign conducive to slim  
lines; the skirt measures  
two yards at the hem



Coat No. D3691; skirt No. D3695. Soft  
folds at the waist-line slip under a cut-  
in belt at the sides of front and back

Coat No. D3692; skirt No. D3693. An  
attractive way to cut collar and cuffs  
is shown in this becoming model

Coat No. D3710; skirt No. D3711. For  
the sports suit made of silk or jersey  
cloth commodious pockets are a necessity

Coat No. D3690; skirt No. D3694. The  
yoke and sleeves, as well as the arrange-  
ment of the belts, are features to note





Blouse No. D2880. Cutting the collar and front section in one piece to eliminate seams insures simplicity in line and in making, too

Blouse No. D3489. One of the new and most becoming ways of combining two materials in the same blouse, and a smart finish for it

Blouse No. D3586. The collar, pocket flaps, and front sections may be made of tub satin and the blouse proper of crêpe de Chine

Blouse No. D3589. A most effective trimming is several rows of hemstitching done in contrasting color on the body and sleeves

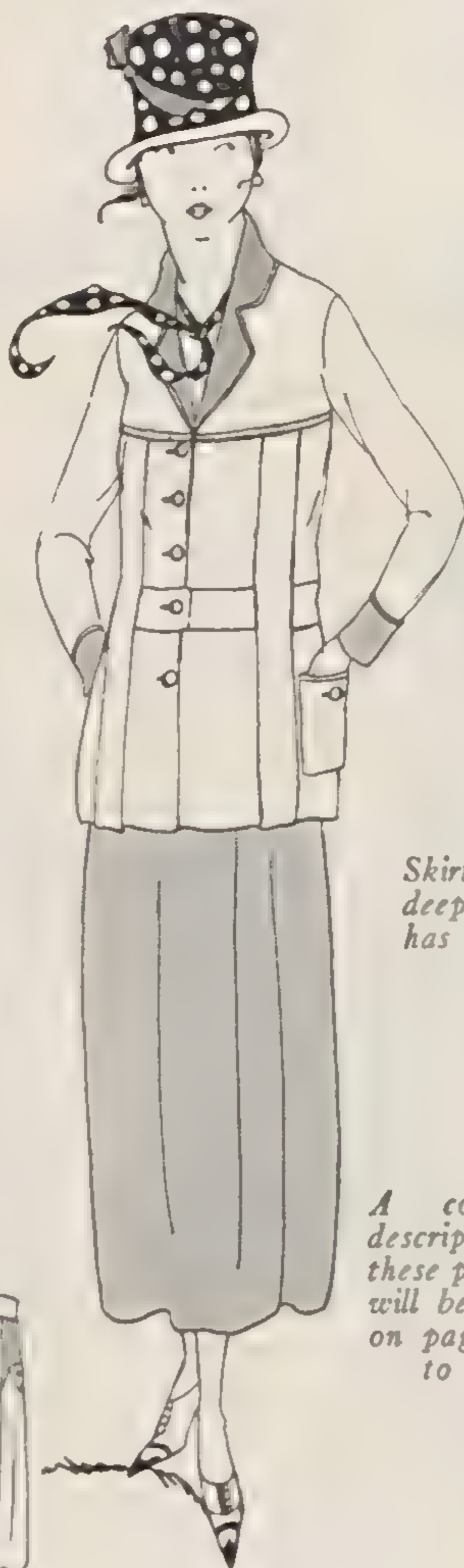
### A SPRINGTIME STUDY OF THE MODES OF BLOUSE AND SKIRT



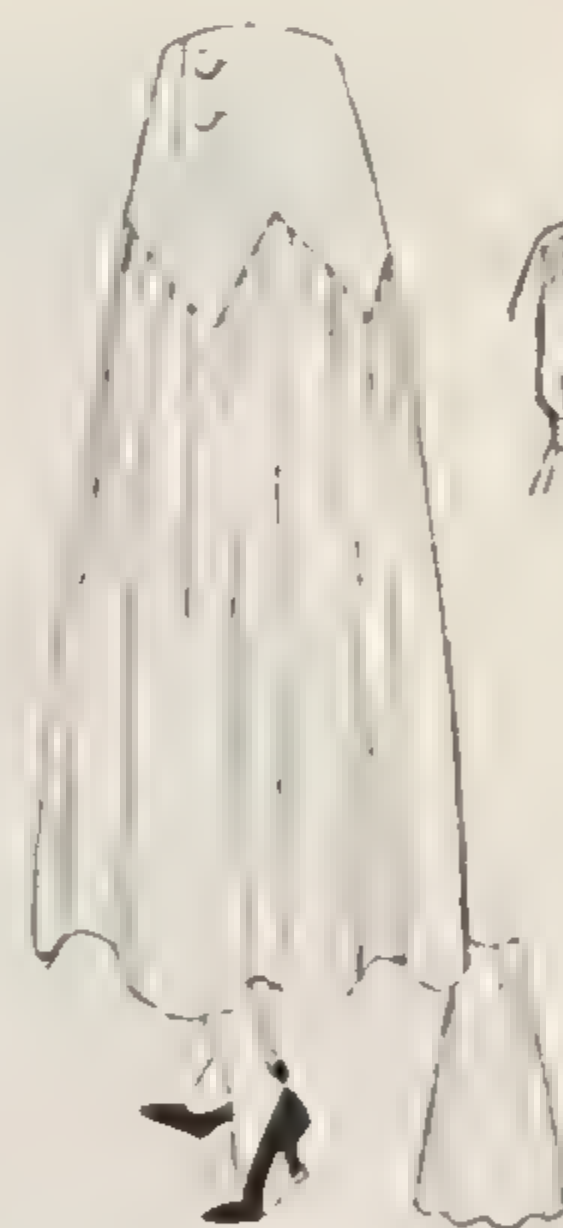
(Left) Blouse No. D3664. Softly becoming is a crêpe de Chine blouse with pointed collar and cuffs of embroidered linen in a contrasting color



Skirt No. D3418. The fulness which is necessary to a sports or walking skirt is gathered into a hip yoke



(Right) Blouse No. D3669. Simplifying the line, the back and yoke are cut in one piece with an attached convertible collar and very simple cuffs



Skirt No. D3252. A skirt of deep yoke and circular flounce has the joining seam hidden with a hip band

A complete description of these patterns will be found on pages 106 to 112



Skirt No. D3271. A skirt cut in one piece eliminates all but a minimum of seams and drapes in soft folds



Skirt No. D2771. This three-piece skirt is gathered to a deep two-piece yoke at the back



Coat No. D3350; skirt No. D3351. In a smart sports suit the regulation Norfolk coat is accompanied by a rather narrow and a very plain skirt



Skirt No. D3510. On to a medium width belt is joined a two-piece skirt, slightly gathered



Skirt No. D3559. A three-piece skirt, with a back panel and circular front gores, opens in the front



Skirt No. D2756. A skirt with but a seam either hip has conservative distinction

Skirt No. D3154. A skirt doubly belted in back is three and a half yards at the lower edge





Blouse No. D3514. Here blouse and peplum are cut in one piece and tucked in to the figure at the normal waist-line

(Right) Blouse No. D3639. Jersey cloth or crêpe trimmed with satin is recommended for this separate blouse made for skirts of different material



Blouse No. D3677. Effective for silk, jersey cloth, or tub satin, is a blouse designed to slip on over the head

TEN VARIATIONS OF THE CHEMISE  
BLOUSE, WHICH WILL BE AS SMART  
FOR SPRING AS IT WAS THIS WINTER



Blouse No. D3630. Over a black satin skirt, a sand chiffon chemise trimmed in amber beads is worn effectively



Blouse No. D3629. For the loosely girded chemise of chiffon which may be conveniently slipped on over the head



Blouse No. D3662. On a crêpe blouse, the bead trimming binds the edges, finishes the cuffs, and encircles the waist

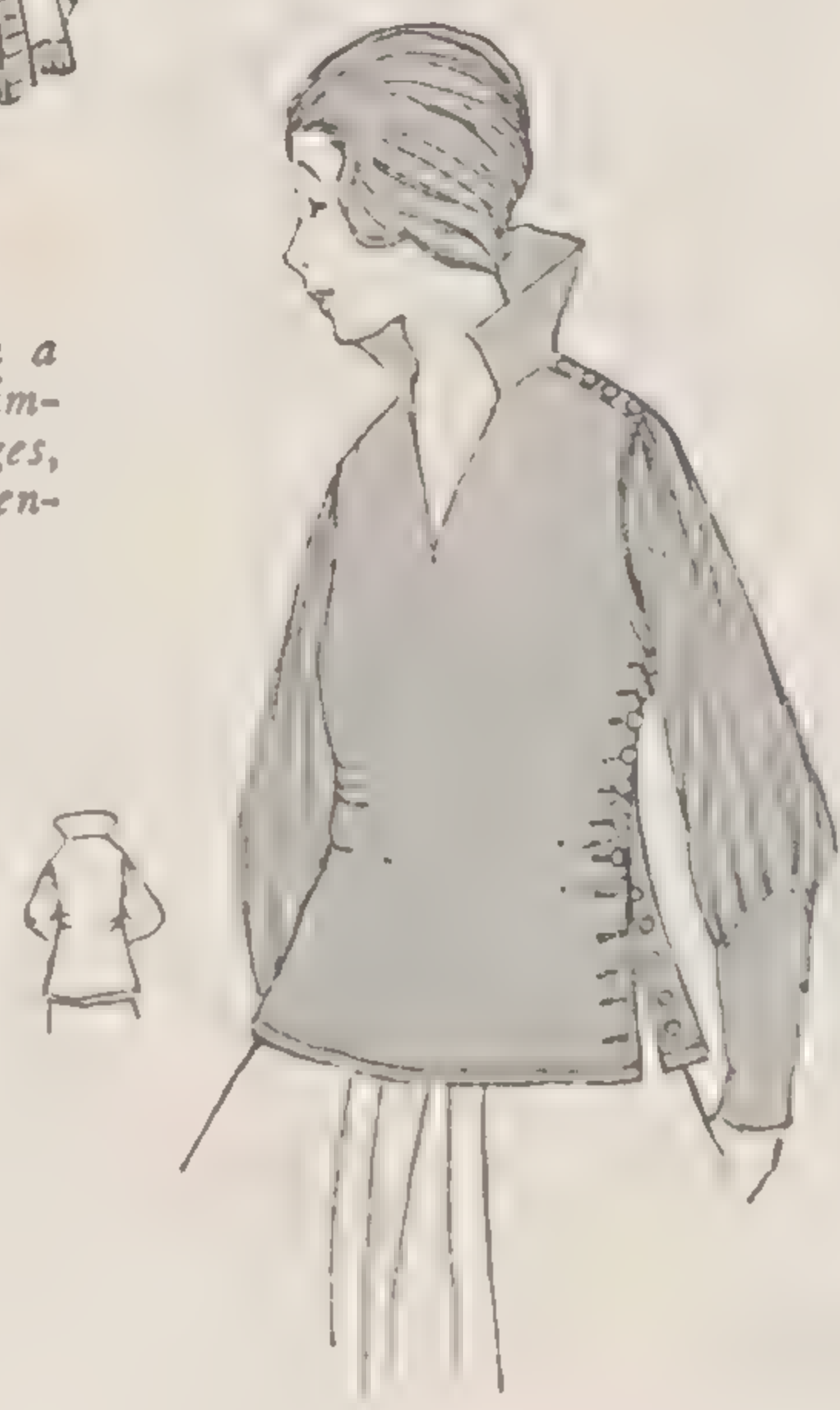


Blouse No. D3640. The waistcoat, the tiny slit pockets in front, and narrow cuffs, are fashion features to note



(Right) Blouse No. D3455. The belt, waistcoat, and collar may be of satin, the blouse of Georgette crêpe, the buttons on vest and cuffs of pearl

A complete description of these patterns will be found on pages 106 to 112



Blouse No. D3579. One of the most becoming versions of the cowl collar on a Russian blouse with circular peplums

(Left) Blouse No. D3235. The overblouse may be of satin with the sleeves of chiffon, finished with deep-pointed cuffs made of satin



## SPORTS CLOTHES AND MORNING CLOTHES

PRIDE THEMSELVES ON THEIR SEVERITY

AN EXAMPLE OF THE BARREL SILHOUETTE

IS A SKIRT MADE IN CIRCULAR SECTIONS



Blouse No. D3040. A model that slips on over the head in convenient fashion, or opens at the center front



Blouse No. D3402. The belt, which is cut in one with the front, crosses the semi-fitted back of a morning blouse



Smock No. D3419. A smock of handkerchief linen is trimmed with stitching of gay-colored linen thread



Coat No. D3421. A sports coat of wool has the revers cut in one with the collar which is faced with a contrasting color

A complete description of these patterns will be found on pages 106 to 112



(Above) Coat No. D3661. A top coat (for sports) is of wool jersey cloth or serge, with the sash drawn through a casing to hold the fulness at the waist-line



(Above) Skirt No. D3536. A section over the hips holds in the fulness



(Left, above) Skirt No. D3508. A two-piece circular skirt which fastens with buttons in front



(Above) Skirt No. D3667. A full skirt with yoke and pockets in one



(Above) Skirt No. D3668. Cut in one with the skirt are pockets

(Left) Skirt No. D3140. A separate skirt suited to striped material

(Above) Waist No. D3723. One version of the new barrel skirt has the width achieved by two circular sections





Coat No. D3651; skirt No. D3652. Designed for a service suit of silk or wool jersey with deep cuffs and large pockets



Coat No. D3487. Here is the high muffling collar which many of our best spring coats are wearing



Coat No. D3631. This coat condenses ample fulness in straight lines; sleeves and back yoke are in one piece



Coat No. D3294; skirt No. D3295. The collar, neck-line, yoke, and belt show a good way to cut a suit for sports



(Left) Coat No. D3666. Youthful lines, a minimum of seams, and a maximum of individuality give piquancy to the separate coat



Coat No. D3299. A top-coat belted across the front only, with a convertible collar and slightly dropped armholes

A complete description of these patterns will be found on pages 106 to 112



(Right) Coat No. D3550. The sleeves are cut in one with the side fronts and side back sections and are set in with circular rows of stitching

PARIS HAS SAID THAT SEPARATE COATS AND ONE-

PIECE DRESSES ARE TO BE THE SMART STREET

COSTUME THIS SPRING; HERE ARE THE COATS



ONE MAY TAKE ONE'S CHOICE. THIS SEASON, OF CHE-  
MISE FROCK, OVERBLOUSE, APRON EFFECT, OR BARREL

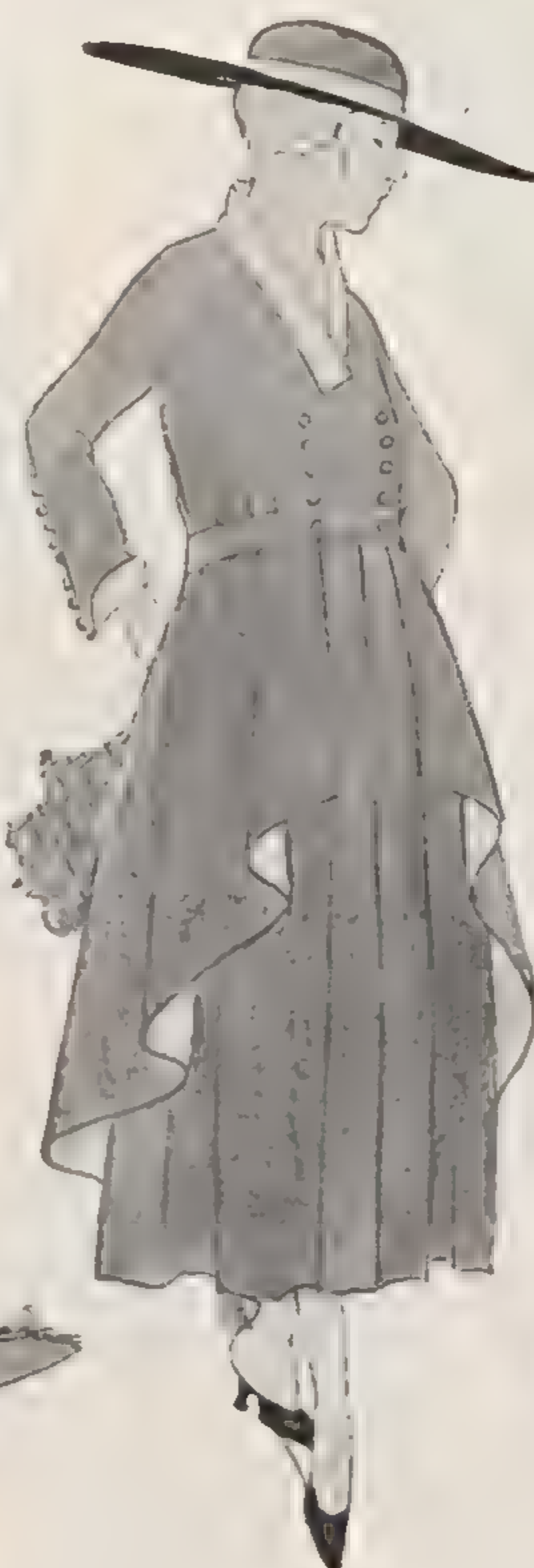


Waist No. D3633; skirt No. D3634. The chemise, which definitely refuses to be ousted from the mode, is here developed in brocaded crêpe



Waist No. D3270; skirt No. D3271. A bead-trimmed chiffon bodice tops an attractive skirt which boasts of being cut in but one piece

(Below) Waist No. D-3493; skirt No. D3494. Ivory satin is used for the collar, the cuffs, and the facing of the tunic on an olive green cloth frock



Frock No. D3621. This frock is most successfully developed in satin with a dainty trimming of hand-embroidery and a batiste chemisette



Waist No. D3641; skirt No. D3642. A long chemise of chiffon may be three yards and a quarter wide, if it chooses, but it must lack all flare



Waist No. D3603; skirt No. D3604. Georgette crêpe is combined with satin,—the crêpe forms a simulated apron—in a one-piece frock for afternoon wear



Waist No. D3605; skirt No. D3606. The new barrel silhouette with the width at the hips draws attention to the narrow foot-line

A complete description of these patterns will be found on pages 106 to 112



Waist No. D3716; skirt No. D3717. The peplum blouse to slip on over the head; of chiffon or satin, embroidered with beads



Frock No. D3578. Several rows of soutache braiding or stitching is a preferred trimming on a serge spring frock. Here it is used horizontally on the tunic



THE EDICT OF THE SPRING IS: EVENING GOWNS

MAY BE FULL, BUT MANY OF THEM HANG STRAIGHT



Waist No. D3619; skirt No. D3620. The bodice of satin crosses surplice-fashion in back and fastens at the left side in front under a bow



Frock No. D3699. Metal lace may be used to trim a metal tissue brocade, or ivory toned lace, a satin brocaded crêpe

(Below) Frock No. D3700. Soft black satin in one piece is draped to fall in a cascade at the left side, giving a straight line



Waist No. D3701; skirt No. D3702. A straight-hung gown with a draped bodice, is edged with jet



Waist No. D3453; skirt No. D3454. This dance frock cut with a separate bodice and skirt has lines of great simplicity and of youth



Waist No. D3541; skirt No. D3542. The evening frock of pastel shades of tulle is ever successful and becoming

A complete description of these patterns will be found on pages 106 to 112



Waist No. D3161; skirt No. D3162. The shirred bodice and sash in one piece simplify the making of the bodice







Frock No. D3156. One-piece circular side sections are held in by belts cut in one with the front and back of the frock



Waist No. D3613; skirt No. D3614. A new way to accomplish the surplice line, which begins in front to end in a sash



Waist No. D2498; skirt No. D2499. A morning frock may have the hems of the collar and cuffs of contrasting material



Frock No. D3553. A one-piece frock in serge or satin with the collar, pockets, and cuffs trimmed with soutache braid



Waist No. D3495; skirt No. D3496. Through eyelets in the bodice is drawn a girde which marks the waist-line while keeping long lines in front



Waist No. D3316; skirt No. D3317. Buttons of crochet or metal thread make an attractive simple trimming for this gown

A complete description of these patterns will be found on pages 106 to 112



Waist No. D3517; skirt No. D3518. The little underblouse and the surplice draped coatee are included in the waist pattern



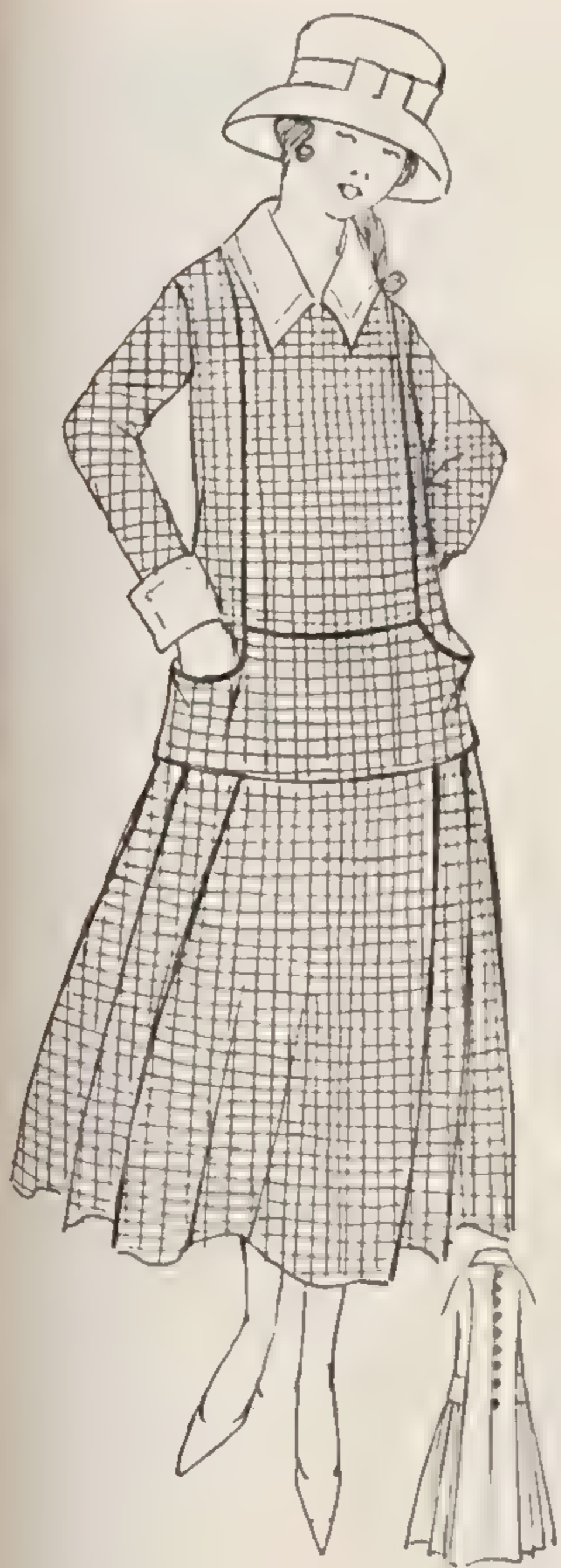
Frock No. D3530. One of those simple frocks to make and get into; it is the kind that slips on over the head without damage to the coiffure

SIMPLICITY IS ALWAYS THE KEYNOTE OF  
SMARTNESS IN FROCKS FOR MORNING WEAR



SIMPLE FROCKS FOR YOUNG  
GIRLS SUGGEST SERGE, GAB-  
ARDINE, AND CREPE DE CHINE

A complete description of  
these patterns will be found  
on pages 106 to 112



Frock No. D3656. An un-  
broken line at the back con-  
trasts with the broken line  
at the front; the frock has  
commodious pockets



Waist No. D3264; skirt No.  
D3265. A smocked over-  
blouse which may slip on  
over the head or open at  
the center back



Coat No. D3481. Thus  
may be made the top-  
coat of wool jersey or  
serge, with the collar  
and cuffs of satin



Frock No. D3251. A one-  
piece frock of serge or of  
linen with a small youthful  
cape and stitching (favored  
by Paris) on the belt



Frock No. D3484. The  
straightest of lines, held in  
slightly at the waist, and a  
loose belt are chief char-  
acteristics here



(Below) Waist No. D3400;  
skirt No. D3407. A design  
suitable for silk has a  
kimono-cut coat and sim-  
ple straight skirt with a  
slightly raised waist-line



(Below) Waist No. D3451;  
skirt No. D3452. An after-  
noon frock of crêpe de  
Chine; the sleeves are of  
chiffon cloth, and the youth-  
ful ribbons are of velvet



Frock No. D3243. For the one-  
piece frock of dark serge, a touch  
of brilliant green embroidery  
makes an attractive trimming

Waist No. D3475; skirt No.  
D3476. Pockets and belt, when  
cut in one, make a distinctive  
trimming for a simple frock.



## THESE PATTERNS FOR THE YOUNGER GENERA-

## TION ARE BOTH PRACTICAL AND ATTRACTIVE

*A complete description of these patterns will be found on pages 106 to 112*

*(Left) Frock No. D3379. A frock cut in but two pieces, the yoke in one piece, and the skirt in another*

*Coat No. D3117. A child's top-coat has raglan sleeves set in deep armholes and commodious pockets*

*Frock No. D3670. The frock fastens on the shoulder, making it very easy to get into and also easy to launder*

*(Below) Coat No. D3486. A collar masquerading as a cape is favored for warmth and smartness*

*(Below) Frock No. D3074. An afternoon frock cut in one piece is effectively smocked and embroidered*

*Smock No. D3075. An English smock for play hours has the smocking done in a color contrasting with the material. The bloomers are included in the pattern*

*Smock No. D3073. Matters are simplified in a play smock that slips on over the head without the trouble of fastening. The trousers are included in the pattern*



*Frock No. D3672. The pockets and kimono yoke are cut in one piece and the skirt in another*

*Coat No. D3477. This child's top-coat boasts of a new trimming, the hem turned up on the outside*

*Frock No. D3650. Clusters of smocking are done on the yoke fronts, sleeve tops, and wrists*



*the soup of the epicure*



# A cook, her mistress, and a can of soup

Once upon a time (but not so long ago) there was a cook. She was a good cook, too, distinctly above the average. But she could not—or would not—make good soup. Her mistress instructed, threatened, cajoled, cut recipes from cook books. But to no avail.

Matters came to an impasse. Notice was about to be given, when an inspiration flashed upon the mistress. She phoned her grocer for Franco-American Soup. And notice was not given!

Does this suggest "the way out" to you? Begin with the Franco-American Chicken Soup, rich and redolent with the essential juices of fancy, plump poultry. The pure, delicious flavor, the delicate seasoning, the thoroughly-cooked, selected rice, the dainty, tender cubes of speckless light-meat, liberally added, all unite to make you exclaim: "It has the true French touch, the *je ne sais quoi*—the indescribable something that betrays the French culinary Artist!"

So have all Franco-American Soups.

Twenty cents the can—Double size, thirty-five cents

Merely heat before serving

At the better stores



# Franco - American Soups

## Selections:

Tomato	Chicken Consommé
Mock Turtle	Chicken Gumbo
Ox Tail, thick	Clam Chowder
Clear Ox Tail	Chicken
Consommé	Beef
Bouillon	Pea
Julienne	Mulligatawny
Clear Vegetable	Mutton Broth
Vegetable, thick	Green Turtle, thick (45c)
Clear Green Turtle (60c)	

Franco-American Broths for Invalids and Children  
Beef—Chicken—Mutton—15c the can

THE FRANCO-AMERICAN SOUPS

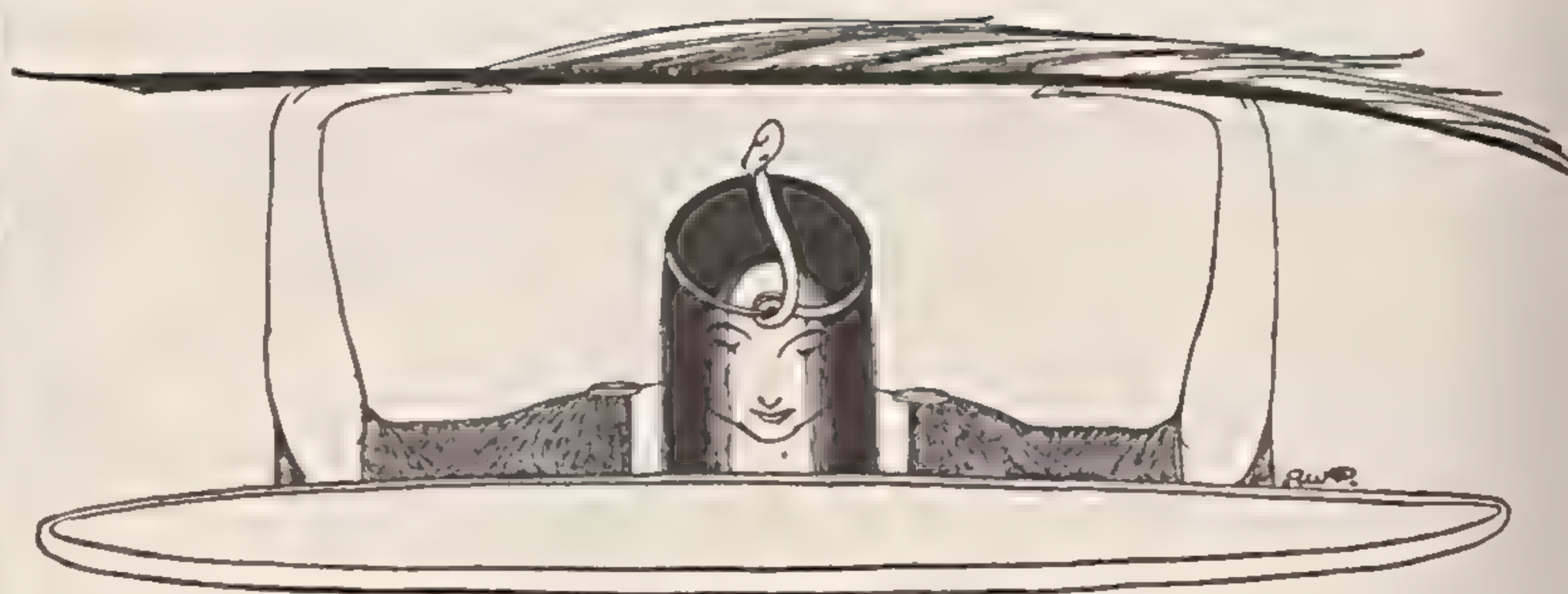


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 ~ NEW YORK ~

## Pearls

ORIENTAL PEARLS OF THE  
 HIGHEST QUALITY IN GREAT  
 NUMBERS ~ LOOSE OR AR-  
 RANGED AS NECKLACES ~  
 ARE TO BE FOUND IN THE  
 DREICER COLLECTION ~

**DREICER & CO**  
*Pearls*  
 FIFTH AVENUE at FORTY-SIXTH  
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 BRANCH AT CHICAGO



## WHAT THEY READ

**M**ODERN American humor, on whichever side of the Great Lakes it may be written, is apt to be distinguished for timeliness. Even Dr. Crothers, who has sturdily survived the silly and inapt descriptive title, "The American Charles Lamb," does not disdain a pot shot now and then at "folly as it flies," while Professor Leacock is first of all a modernist. The humorist who smiles out at us from his pulpit in Cambridge, and the humorist who grins engagingly from his professorial chair at Montreal have little in common except Americanism and nothing better proves that we have no distinct northern intellectual boundary than the unmistakable Americanism of Professor Leacock. Dr. Crothers is clearly enough an urbane and highly literate New Englander, but the humorist of Montreal is not characteristically Canadian; he belongs rather more to us than to Canada in his style, his feeling, his extreme modernity. Dr. Crothers, indeed, preserves far more than Professor Leacock the British tradition of the urbane style in the prose essay, for Professor Leacock entirely disregards that tradition, and prefers rather the journalistic style of our country, with its short sharp sentences, and its indifference to the subtle implications of derivative words used with due regard to their root meaning. Dr. Crothers's humor is distinctively American, if his style is regardful of the best tradition common to sound prose on both sides of the Atlantic, while the Canadian has borrowed both style and spirit from this side the Great Lakes. Indeed he is so clearly American as to have excited the contemptuous ire of a recent British formal critic. In nothing are the British and ourselves further apart than in the spirit of our humor. Ours is more mingled with wit than theirs, while theirs is, on the whole, more human and often more humane than ours. We are not a cruel or even an unkind people, but a good deal of our cruder published humor turns upon cruelty, and much of it deals with situations purely artificial. The best pleasantries of *Punch* sound like good domestic tales of real happenings. Canadian humorists have usually taken joy in ridiculing our defects, though Haliburton's wit was a two-edged sword, for his Sam Slick makes fun at the expense of both countries. Professor Leacock's attitude is almost impartial as between Canada and the United States. A former Canadian Governor-General said some delightful things at our expense and in a fashion to offend nobody on this side the line, but then he was an Irishman, and Irish humor is nearer akin to the American than to the British type, though with something fine and sly that neither has. American popular humor succeeds best by giving us more explosions to the minute than is demanded by the British public of its humorists. The Briton requires time to appreciate a joke and then a little more to digest and enjoy it. Give him jokes in too rapid succession, and he is apt to be offended if not bewildered, yet English literature of the past two centuries is far richer in humor of high quality than our own. Perhaps, however, the best American humor never gets into print, and certainly we as a

people have a quicker sense of humor than the English, a quainter fashion of putting our humor into words. British slang is often meaningless, American slang is usually picturesque and significant.

**FURTHER FOOLISHNESS; SKETCHES AND SATIRES ON THE FOLLIES OF THE DAY**, by STEPHEN LEACOCK, will increase the popularity of the Canadian humorist. This time he gives himself mainly to the pleasant task connoted by the sub-title of his volume, in other words, to "shoot- ing folly as it flies," a thing that has attracted the humorist in all ages, that has yielded us some envenomed satire of questionable value and much gentle badinage of highly salutary effect. Mr. Leacock's reproof of folly takes the latter form, though there are touches of the former in the treatment of Germany, in the division of the volume given to war and politics. The movies, equal franchise, and related questions, the verbose and banal treatment of practical topics in some periodicals, current short fiction, poverty and riches and the stage attract the cleverly appraising eye of Professor Leacock, and he sees much to justify his gentle reproof. A great humorist this Scotchman will never be, but he is surely a "good humorist" and here he shows himself "in excellent fooling." (New York: John Lane Company; \$1.25 net.)

**MUSIC AND BAD MANNERS**, by CARL VAN VECHTEN, tells many amusing stories to show what stupidities and brutalities may be perpetrated by persons of the so-called "artistic temperament," and, on the other hand, what rudeness may be shown by an audience. These stories, some of them brought from books or tradition, others received by the author directly from the mouths of acquaintances, are vastly entertaining, but the title essay gives a misleading impression of Mr. Van Vechten's book, of its weight and poise, for it has much serious discussion and criticism and much historical information of value and significance. Music lovers will skim with a smile the essay on "Music and Bad Manners," but they will read with absorbed attention the half dozen other essays of the volume, especially that on "Spain and Music," that entitled "Shall We Realize Wagner's Ideals?" and that entitled "A New Principle in Music." Mr. Van Vechten writes sound and not too technical English, and has the good taste and good temper to write without rancor. (New York: Alfred A. Knopf; \$1.50.)

### HISTORY AND GOVERNMENT

**ETHICS OF DEMOCRACY**, by Louis F. Post, Assistant Secretary of Labor in the present administration at Washington, is a new edition of a work published thirteen years ago, a new edition somewhat revised and admirably "pointed" by means of a preface and an introduction. Mr. Post is an individualist of the Henry George school, firmly convinced that the freeing of natural opportunities by the application of the single tax on land values is the one sweeping reform

(Continued on page 92)





# GOOD YEAR CORD TIRES



*Eastern Tourists Arriving at  
Glenwood Mission Inn, Riverside, California*

**I**T is not too much to expect that a Goodyear Cord Tire will serve with a higher degree of efficiency in all phases of performance than another type, and at a cost ultimately much lower. The tire is built to afford a surprising measure of service, and invariably does so, under whatever condition of use. Naturally a product so superior commands a somewhat higher price, but subsequent savings make this slightly larger investment the part of economy as well as of preference.



# BERGDORF GOODMAN

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Importers      Creators

Introduce the

## Spring Fashions

Suits Gowns  
Coats Wraps

Featuring the  
most exclusive  
type of clothes  
created in  
Paris or America

## WHAT THEY READ

(Continued from page 90)

which will bring about economic justice among men, set them free upon the highway of their best development and effect a radical readjustment of the relations between labor and capital. Mr. Post's discussion takes a wide range, and his philosophy is boldly idealistic, without any touch of false optimism or cheap sentimentality. His chapter on "Our Foreign Trade" should be read by every one who may have been befogged by the misleading terms employed by the newspapers in discussing that subject. The style of Mr. Post is strong, clear, and delightful. Like the great man whom he acknowledges as teacher, Mr. Post knows how to take political economy out of the category of the "dismal sciences," how to make it, to use Horace Greeley's phrase, "mighty interesting reading." (Indianapolis: The Bobbs-Merrill Company; \$1.50 net.)

**GLEANINGS FROM OLD SHAKER JOURNALS**, compiled by CLARA ENDICOTT SEARS, should interest and please all who realize the curious significance of religious mysticism as persistently manifested through the ages, and nowhere more persistently than in this land of the practical and efficient, when we have had Labadists, Economists, Quakers and how many more? It was the good fortune of Mrs. Sears to win access to the records of the old Shaker settlement at Harvard, Massachusetts, and this book gives many extracts of great interest from those quaint volumes. It also sketches the rise of Shakerism from its origin among the persecuted Huguenots of France, late in the seventeenth century, to its transplanting, less than a century later, to this country, then upon the verge of the Revolution. Few stranger records are found in human annals than the tales told in the pages of this book, and how significant is the list of persons who died between the ages of 70 and 101, scores of them above 80, as indicated in the inscriptions upon tombs in the Shaker burying-ground at Harvard. Very charming are many of the dwellings and landscapes shown in the illustrations, and very distinguished are some of the portraits. Finally, what a flavor of romance is in the story of the lost Leoline, in the lovely conjectured portrait of her, and in her poems marked by genuine pathetic power and feeling for nature, as this stanza testifies:

*"Many leaves that are pressed as keepsakes*

*Of long ago—*

*Laid away 'mong precious treasures*

*We value so—*

*Given to us from the doorway rosebush*

*By some dear friend—*

*Kept as the types of love and friendship*

*That never end,*

*Plucked, it may be, from off the violets*

*Above the bed,*

*Where in dreamless sleep are lying*

*Our darling dead*

*Giving us all through our changing ways  
Sweet mementoes of peaceful days."*

(Boston: Houghton Mifflin Company; \$1.25 net.)

**CHARLES THE XII, KING OF SWEDEN**, TRANSLATED FROM THE MANUSCRIPT OF CARL GUSTAFSON KLINGSPOR, by JOHN A. GADE, comes in good season, to recall to a warring world one of the most astounding careers of conquest in all the annals of Europe. "The Lion of the North," "The Madman of the North," came to the throne in 1697, at the age of fifteen, taught Peter the Great the art of war by repeatedly defeating him, seemed at twenty-seven about to complete the conquest of Russia, passed the next eight years as an enforced exile in Turkey, actually fought a considerable Turkish army with only six hundred soldiers to help him, and rode home on horseback across Europe from Turkey to

the Baltic in fourteen days, to die the next year at the age of thirty-six. This wondrous tale, as told by one of the hero's trusted officers, we have now in an excellent English translation with illustrations of great interest, among them a frontispiece portrait of rare distinction. Faithful Klingspor, who is really a pure invention of Professor Gade, tells his story, with humor, pathos, and love, most of which things one misses in Voltaire's *Life of Charles XII*. If the loyal biographer of the real author's fancy is to be credited, the heroic king, even as a youth, was above the flatteries of women, though the beautiful mistress of a monarch came to tempt him with adulatory verses in French. The King's fight with the Turks at Benda, where he had won the love of the Moslem, goes far to justify both titles bestowed upon Charles, "Lion of the North" and "Madman of the North." (Boston: Houghton Mifflin Company; \$3 net.)

### FICTION IN BRIEF

**TALES OF THE PAMPAS**, by W. H. HUDSON, contains six stories by the author of that fascinating book, "Green Mansions." These stories, it appears, were originally published in England, where they failed of their deserved public. They come to us now in new form, and all who have read "Green Mansions" will wish to read them. It is a mistake to advertise Mr. Hudson as being "to the land what Conrad is to the sea," for Hudson and Conrad have little in common, and besides, Hudson may well stand for himself. The charm of these stories lies in the intimate and sympathetic interpretation of pampas life in the south temperate zone of this continent. Mr. Hudson knows the land and the people and both live for us in these stories. "El Ombu," the longest of the stories, is rather extravagantly commended by the publisher, but delightful as it is, it hardly surpasses in charm the much shorter tale, entitled "Niño Diablo," which opens with so delightful a picture of a ranch interior. Mr. Hudson's stories would not be approved in academic circles, for they do not follow prescription; dramatic interest Mr. Hudson often sacrifices for the sake of completing his picture. He pleases himself in these stories, and he is likely to please all who enjoy the foreign flavor, the vast free atmosphere, the untrammelled life of the pampas. (New York: Alfred A. Knopf; \$1.25 net.)

**THE TURTLES OF TASMAN, AND OTHER STORIES**, by JACK LONDON, contains eight tales on various subjects, and of unequal merit by the brilliant man just dead at forty-one. That which gives title to the volume is a contrasted study of two brothers, one of whom leaves behind a prospectively rich patrimony to live a life of adventure, while the other stays at home to grow enormously rich. It contains little of what one is accustomed to expect from the author. "The Eternity of Forms" is a tale without action, a psychological study set forth in the written narrative of the principal character. "The Hobo and the Fairy" is a piece of pure sentiment, not to say sentimentality. Of the other stories, the most characteristic of the author is "Finis," with the scene laid in the Klondike. "The First Poet" is a prehistoric tale and an extremely poor one. This volume as a whole seems to show a marked flagging in the creative energy of the author, perhaps premonitory of his approaching end. (New York: The Macmillan Company; \$1.25 net.)

**THE ETERNAL FEMINE**, by MARY RAYMOND SHIPMAN ANDREWS, seems to be the tenth volume of the author's fiction. Her title story is the

(Continued on page 94)





# HUDSON SUPER-SIX

## In Any Body You Like

We have created for Hudson Super-Six eight styles of luxury bodies, each an exquisite model.

Two of them—the Town Car models—are going to be rather exclusive. We built but a limited number. In design, in color and in finish they are most distinctive.

The Limousines embody every dainty touch which has yet been conceived for closed cars.

There are two all-season models.

These types, for all weathers and seasons, have attained tremendous vogue.

The Touring Sedan is a 7-passenger closed car, all in one compartment. The plate glass sides disappear in a moment. The window

braces come out. And you have an open Touring Car with unobstructed view.

The Cabriolet—a 3-passenger Coupe—changes in a like way to a Roadster.

The Hudson Super-Six is now conceded to be the greatest car in the world. That fact is due to a patented motor which holds the first place for efficiency.

It has won all the worth-while records. It has proved itself the smoothest, most enduring motor built. It outsells any other front-rank car. Any fine-car buyer who wants the best must choose it.

Now, with these eight superb bodies, the Super-Six excels in beauty as far as it does in performance.

Phaeton, 7-passenger . . .	\$1650	Touring Sedan . . . . .	\$2175	Town Car Landaulet . . .	\$3025
Roadster, 2-passenger . . .	1650	Town Car . . . . .	2925	Limousine . . . . .	2925
Cabriolet, 3-passenger . . .	1950	(Prices f. o. b. Detroit)		Limousine Landaulet . . .	3025

HUDSON MOTOR CAR COMPANY, DETROIT, MICHIGAN

HUDSON SUPER-SIX



## WHAT THEY READ

(Continued from page 92)

second of the volume, and is a rather thin bit of humor. "Her Fling," which opens the volume, is original in conception, but hardly successful in execution. "A Play to The Gallery" has a truly moving and dramatic dénouement. "The Fifth of October" tells prettily a tale founded upon a strange superstition connected with Queen Marie Antoinette. Each of these stories has its merits, but the stuff of which they are woven seems thin, and the style and atmosphere are conventional. When one recalls that the author wrote not many years ago a short story of pretty wide appeal, this collection, so pleasingly presented by the publishers, is disappointing. (New York: Charles Scribner's Sons; \$1.35 net.)

**LOCAL COLOR**, by IRVIN S. COBB, contains ten characteristic stories by the Kentucky humorist, though these tales are not all humorous, and some, indeed, are tragic. There is unstinted variety in Mr. Cobb's stories. The reader who does not care for the dismal adventures of Felix Loomis, perhaps will like to see how the Finkelsteins react to the visits of the slumming sister, or may find joy in Chester K. Pilkins, and his Gertrude Maud "Persona Au Gratin" should entertain those citizens of great towns who have known better days in their native villages, and the little tragedy entitled "Field of Honor," will please pacifists. Mr. Cobb's stories are a great comfort after the fussy little tragedies solemnly paraded before us by the twenty or thirty fictionists who imitate badly the late Jack London's style at its worst. Naturally Mr. Cobb's sense of humor prevents his doing anything so silly. For the most part, his narrative style is direct and free from pretense, though now and then, unhappily both now and then in some stories, he falls into a style that suggests an early apprenticeship to Charles Dickens. Why should a hater of the commonplace write "A certain indefinable numbness"? Why should a man acquainted with the roots of the English language and capable of direct expression, write, "until he could secure a few needed additions to his wardrobe", when "get more clothes" would do as well? Why write "uncomplex," when "simple" means the same thing? Gertrude "patronized studio teas," we learn. What does Mr. Cobb mean by this expression, and what does he mean by twenty other such indirections? Brethren, these things ought not so to be. (New York: George H. Doran Company; \$1.35 net.)

**THE DUEL AND OTHER STORIES**, by ANTON CHEKHOV, the Russian realist in form and idealist in spirit, comes to us in a translation of eight short stories, by CONSTANCE GARNETT. One of these stories, "The Duel," which gives title to the volume, is really a novelette of one hundred and seventy pages, occupying more than half the book. The others are from twelve to about thirty pages in length. All have to do with Russian provincial life in remote and unattractive regions of the south and the Caucasus, while the characters often belong to the army or to official life. Much that Chekhov shows is unattractive, some of it almost repulsive, but he is not a cynic nor is he a lover of the ugly. His attempt is to show life as it is, but beneath his drab surface is always the man's idealism, his broad Russian sympathy and charity. "The Duel" is largely a contrast of the German point of view, the worship of efficiency and the brutal faith in pure materialism, with Russian idealism and charity, and the lesson of the

tale is the triumph of love and charity over all else, even over the hate of the efficient German for the inefficient Russian. "Mire" strongly sets forth the power for evil of a bad woman and her influence over weak men. "At Home" shows us the clever girl driven by the loneliness of a dull household to wed a man whom she finds stupid and unattractive. Few of the stories come nearer justifying the accusation of cynicism than this, though "The Chemist's Wife" suggests the same accusation. These remarkable stories have a powerful appeal by reason of both strangeness and familiarity; the scenes are strange, but the human nature of the Russian steppes is the human nature of the American prairies, mountains, sea coast, and cities. The translation is less than a perfect presentation of the Russian in masterly English, apparently either because the translator lacked the skill to write such English or deliberately preferred to indicate the style of the original by means of a vehicle that she would hardly have employed in a composition. Chekhov deserves the perfection of translation. (New York: The Macmillan Company; \$1.50 net.)

**TALES OF THE LABRADOR**, by WILFRED D. GRENFELL, is seemingly fact rather than fiction. At any rate it is undoubtedly "founded on fact," as strictly evangelical folk of two generations ago were accustomed to say in apology for any novel they were found reading, for the tales have to do immediately with the relatively small group of simple folk to whom the author devotes his life. Names, dates, places, perhaps, have been disguised, and doubtless the author has taken liberties with his incidents. The result, however, one persuades oneself, is essential truth to Labrador and its people. Simple faith, as of an earlier age; courage, neighborly kindness, industry, and astounding endurance are the things that stand out in these unique stories. The author writes clearly and without pretense; though also without the imaginative power and subtle touch that distinguish William Brooks Cabot's book "In Northern Labrador," a volume that might well prove a helpful illustrative companion piece to these "Tales." (Boston: Houghton Mifflin Company; \$1.25 net.)

**BODBANK**, by RICHARD WASHBURN CHILD, displays the author's talent in an entirely new phase. The scene of the book is an Illinois city of moderate size, and the successive chapters are sketches of character and narratives of mild adventure, both done with a light but informing touch. By way of machinery, Mr. Child creates the back room of the Phoenix Hotel, to which is admitted a choice circle of local characters, some rich, some poor, all interesting personalities and vigorously portrayed for the entertainment of the reader. These privileged persons, for not all men are tolerated in the back room, tell a succession of stories, humorous, pathetic, and significant of local conditions and characters. Mr. Child lives in Boston, where he doubtless finds the local atmosphere unfriendly to his "progressive" sympathies. He has shown us Boston, and especially Harvard, in good short stories, but he is also able, as this book proves, to do the like about a little city of the middle west. These sketches and stories have an atmosphere of their own that distinguishes them as American, and not American of the effete east. (New York: Henry Holt and Company; \$1.35 net.)

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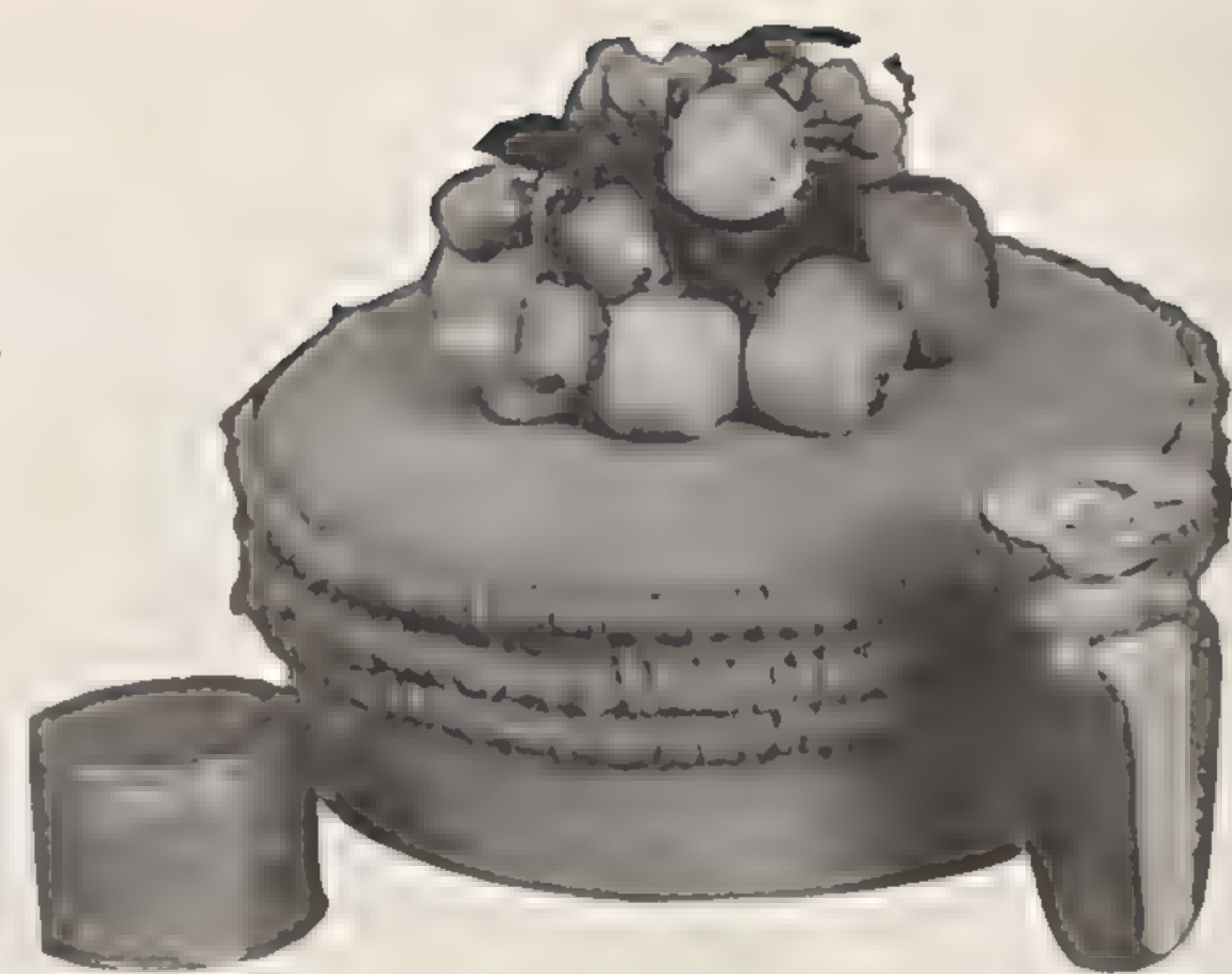
*Joseph*

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An old-world incense with jasmine fragrance comes in a carved box; \$2 and \$3. Gold silk covers, and silken fruits in rich colors ornament a biscuit box for the boudoir; \$12. A quaint blown glass flacon is worthy of containing the odor of jasmine; \$5



## ON HER DRESSING-TABLE

TO wash or not to wash; that is the question. Who does not remember some dear old lady among one's acquaintance who has never used soap or water on her face, whose daily ablutions have consisted in gently wiping the face with cold cream; and the maddening argument in her favor is the fact that her skin may be described as the proverbial peaches and cream.

An authority on the complexion claims that ninety-nine out of a hundred women do not know how to wash their faces properly; that is why the specialist is apt to recommend using a cleansing cream instead of water, as this cleansing process necessitates sitting down before a glass, pinning the hair back well from the face, then applying the cream to every little crevice and with absorbent cotton or very fine cheesecloth gently and thoroughly removing every bit of the cream. The fastidious woman will shudder at the amount of dirt that will come with it, even after she thinks she has washed her face in the most thorough fashion imaginable, with soap and water.

### THE POPULARITY OF THINGS ORIENTAL

Perhaps so much travel in the east is responsible for the sudden popularity of all that is oriental in perfumes; it is hard to tell, but the fact remains that eastern perfumes are the cry of the moment. In a quaint blown glass bottle comes a most fragrant and delicate jasmine perfume

from the land of the cherry blossoms. From the same source incense of jasmine comes in an engraved gift box.

Womankind has learned that hunger as well as cold is destructive to beauty, and so the biscuit box holds an important place in the boudoir; an opportune nibbling of biscuit will prevent a sleepless night or banish the bluish hue which faintness gives to the woman who has spent a hectic day and must then dress for a late dinner party. The illustration at the top of this page shows a box for cookies, or, if preferred, for biscuits. It is covered in a dull gold silk and ornamented at the top with a bunch of fruit in various shades of purple, gold, and a very soft, dull red silk.

### VANITIES

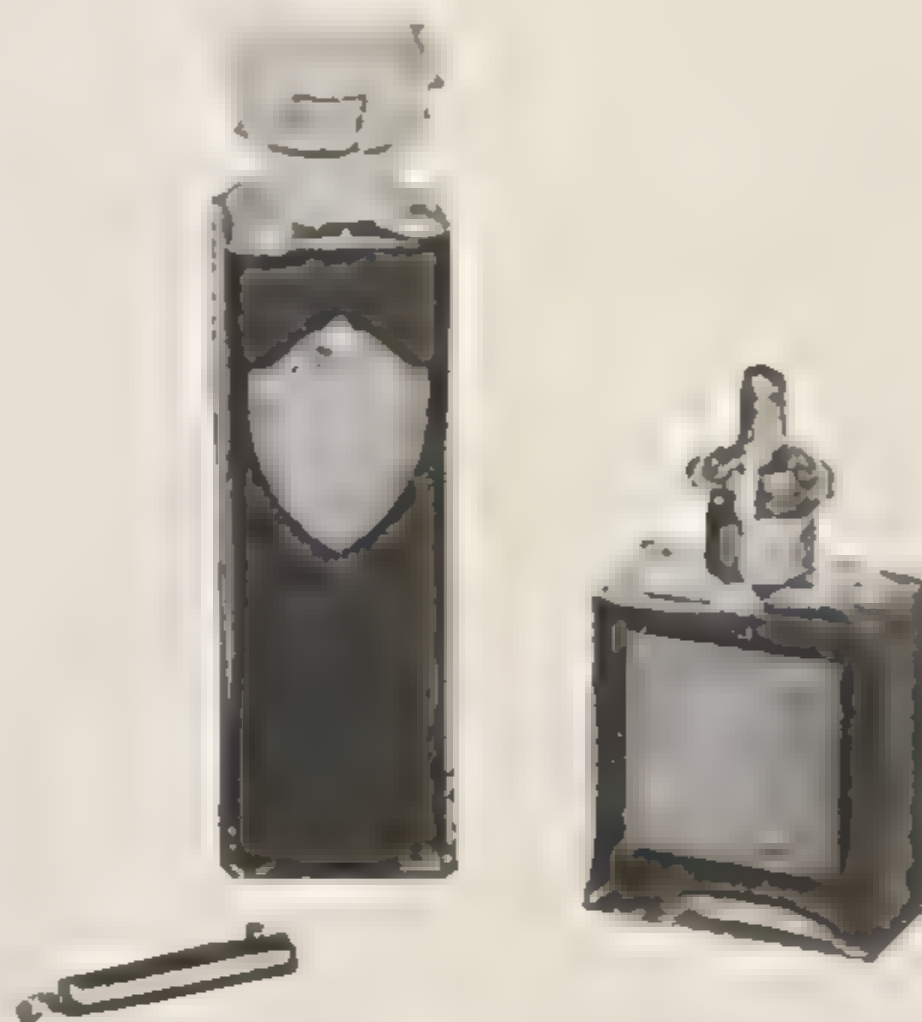
The vanity box covered in old rose and old blue brocade is lined with glass and divided into compartments to hold comb, brush, powders, hair pins, and similar accessories. Such a box is particularly useful in the small ante-chamber or reception room, which is often converted into a dressing-room when entertaining women guests.

A delightful new perfume has just come out and is shown in a tall well-proportioned bottle. This perfume has a fresh invigorating fragrance, which after a short time seems to tone into a subtle odor that has the enchanting qualities of oriental perfumes, without too heavy a fragrance; there is a toilet-water of the same odor.

That dainty touch, the lip stick, appears in the form of a tiny gilt pencil to slip in the card case, and is delicately perfumed with violet. In traveling, the face should always be cleansed with a cream or lotion. There is one preparation of the principal ingredient of which is milk of cucumbers, that is particularly efficacious for cleansing the face and neck after exposure.

This preparation is also used before applying powder, and may be bought for \$1 a four-ounce bottle or \$1.75 for an eight-ounce bottle.

*Note.*—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of *Vogue*.



A new perfume will please those who delight in the oriental; \$15. Toilet water to match; \$1.50. An unobtrusively small lip stick; \$1



Vanity boxes are given as much thought as toilet articles; one covered with old rose and old blue brocade is glass-lined and is divided into convenient compartments \$6.75



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## EVENTS IN THE FEBRUARY SALES

(Continued from page 72)

beauty of design and satisfying balance of line to recommend it either for a hall or for a living-room where there is a proportionate dignity in the decoration.

### A SOLUTION OF THE BOOK PROBLEM

The problem of disposing of books is often a puzzling one in an apartment or even in a small house, unless one can devote a large amount of wall space to them. The couch table illustrated at the lower left on page 73 is one clever solution of the problem. It is the sort of table that is so often used at the back of a deep couch, and what is usually just waste space is filled by three cabinets which may be had either with or without glass doors. The cabinets are to hold books, and a tier of shelves at either end holds magazines or newspapers. The table may be had in the simple style illustrated, which, because of its neutrality, lends itself to any scheme of decoration. It is of solid mahogany.

Early English furniture is much in vogue, at present, and therefore many of the shops are specializing on it during February. The buffet at the upper right on page 73 is not only an unusual design, but it and its matching table and side table are of really remarkable value, for they have been reduced to less than half their original prices. Made of antique finished-oak, the buffet is characteristically carved and has an unusual division of drawer space. The table has a top 54 inches in diameter, and the side table is 45 inches long by 20 inches wide. The table will be \$38 during February; the side table, \$22. Chairs of old oak, with cane seat and back, in William and Mary design, may be had at \$18 each.

Another most unusual set of dining-room furniture is sketched at the upper left on the same page. Hardly less popular than English furniture is the furniture of Italian design. In this case, the

wood is the deservedly popular walnut. The sideboard is divided into what appear to be four compartments; in reality, it is divided into two end compartments with doors that open out, and one middle compartment twice the size of the end ones. The door of this middle compartment lowers to disclose a tray for silver, and two trays which pull out like drawers, and which may be used for linen. The set includes a table, which is 21 inches wide by 42 inches long, a silver cabinet 39 inches long by 15½ inches deep, one armchair and five side chairs like that illustrated. The chairs are upholstered in denim.

### NEW DEPARTURES

A novelty of the February sales is the slipper and shoe cabinet of mahogany which is sketched in the middle of the same page. In its commodious interior is space enough for several pairs of shoes, convenient hooks for a shoe-horn and button-hook, a little shelf, and two deep drawers for buckles, laces, or stockings. The front section opens downward and discloses two pockets for bedroom slippers. A stand of this sort could very well take the place of a night table when space is valuable, although it is a bit lower than are most night tables.

Another novelty which the same shop is showing and which is exclusive with them, is a bedroom set of Adirondack maple, finished in a soft silvery gray tone, and inlaid with very narrow double lines of yellow wood. In color, the gray wood resembles the costly hawthorn (a rare English wood, of which there is very little in this country), but shows the beautiful grain of the maple. The set consists of either twin beds or a double bed, a dressing-table, a bureau, and a man's dressing cabinet, called a chifferole. The set is illustrated at the lower right on page 73.

## SEEN in the SHOPS

(Continued from page 75)

The frill which is so becoming to most women is seen again this year on dainty hand-made blouses. At the upper left on page 75 is a blouse of French voile entirely hand made. The collar and front of the blouse are trimmed with hand drawn-work, while the plaited frill which extends over the shoulders, and the ruffle around the wrist, are hand-hemstitched.

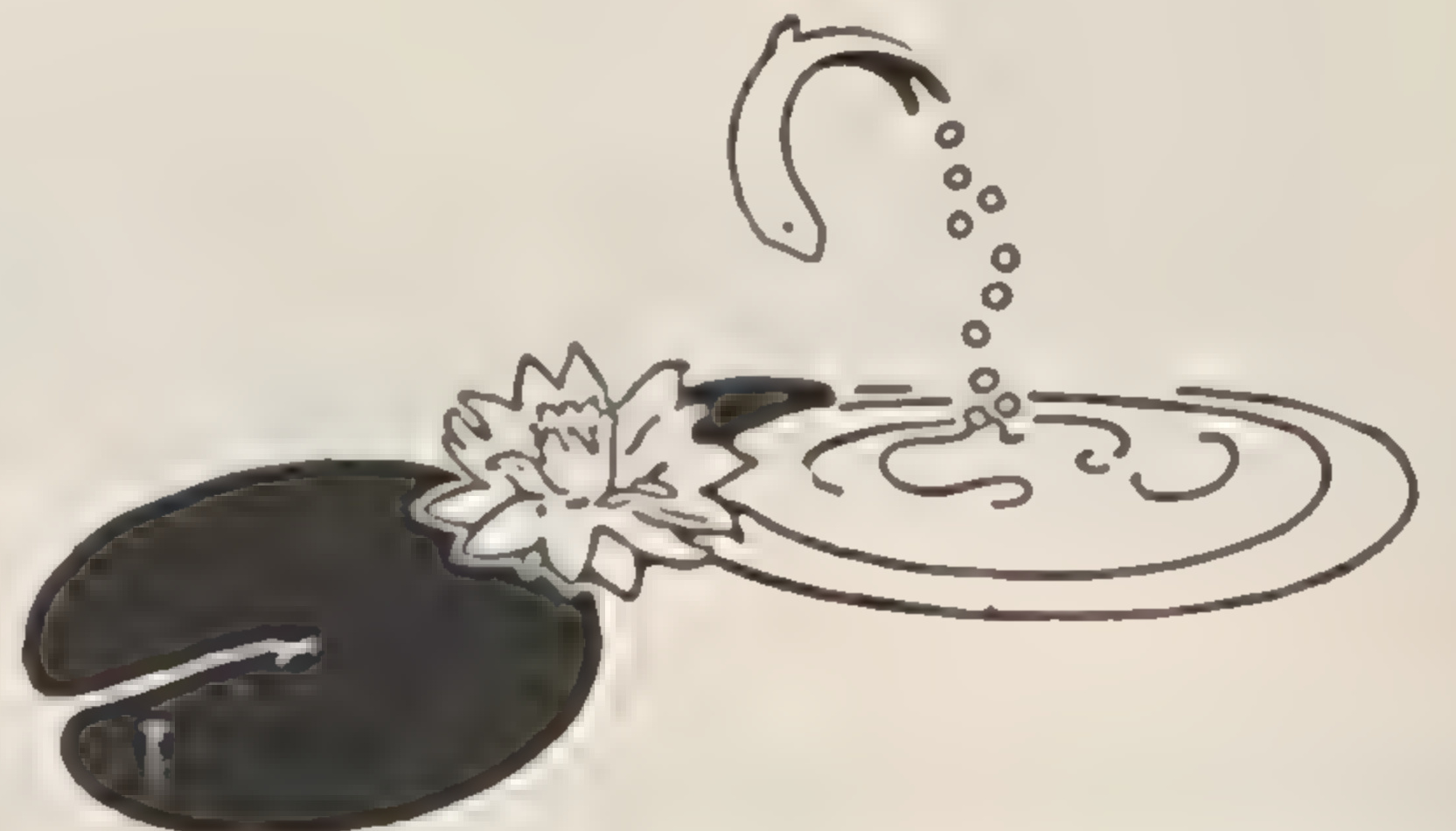
For the extremely smart woman who must have the finest of blouses, is the dainty hand-made French blouse at the upper right of page 75. It fastens down the back with large crochet buttons outlined by the scalloped fastening which is hand hemstitched. The finely-tucked front is trimmed with hand drawn-work and set on a yoke which is of fine embroidery and hand drawn-work. The soft sleeves are caught at the wrists with cuffs of embroidery and drawn-work.

At this season almost all women are interested in the new collars and cuffs that give smartness to frocks. Filet lace is still very popular as well as smart;


there is a set at the middle left on page 75. Another attractive set is that opposite it, which is of organdy trimmed in each corner of collar and cuffs with fine Porto Rican drawn-work.

A Georgette crêpe frock, exceptional in quality as well as in design, is illustrated at the lower right on page 75. The simple bodice of flesh-colored Georgette crêpe is braided in soutache in a narrow design around the V-shaped neck and more elaborately at the sides, over the shoulders, and in front; there, groups of small pearl buttons complete the trimming of the bodice. A soft crushed belt of the material separates the bodice from the finely plaited skirt. Two large pockets and a straight apron-like panel of the Georgette crêpe are finely braided with the soutache. The full sleeves are caught at the wrist with a narrow cuff.

The large white milan sailor worn with this frock is faced with white Georgette crêpe and banded and buckled at the front with white hackle feathers.







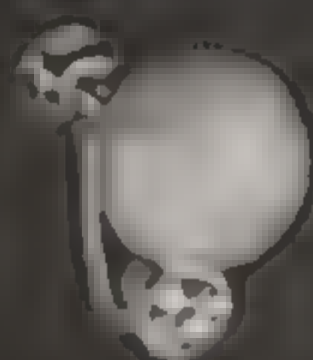
# Jewelry Reproductions



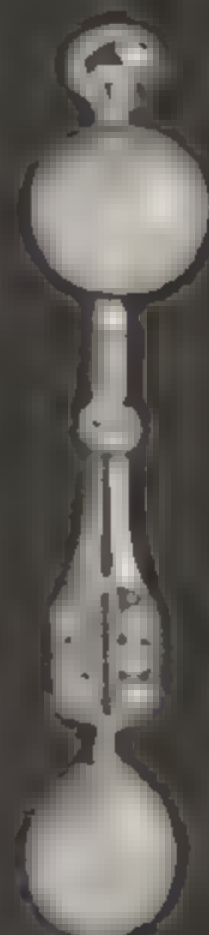
BROOCH-2641-\$6.50



RING-566-\$5.50

BAR PIN  
2429-G-\$11.00FISHSON PEARL RING  
1168/50-\$3.75AMETHYST DROP  
EARRING-6161  
\$5.00 A PAIRFISHSON PEARL EARRING  
10 K. GOLD WIRES-44  
\$5.00 A PAIRFISHSON PEARL  
EARRING-6128/44  
\$6.50 A PAIR

BAR PIN-2253-G-\$9.00

FISHSON PEARL RING  
1215-P-\$10.00BAR PIN  
2400-G-\$13.00FISHSON PEARL RING  
1171-\$4.00SAPPHIRE PENDANT  
EARRING-6195  
\$8.00 A PAIRFISHSON PEARL  
PENDANT EARRING  
6193-\$8.00 A PAIR

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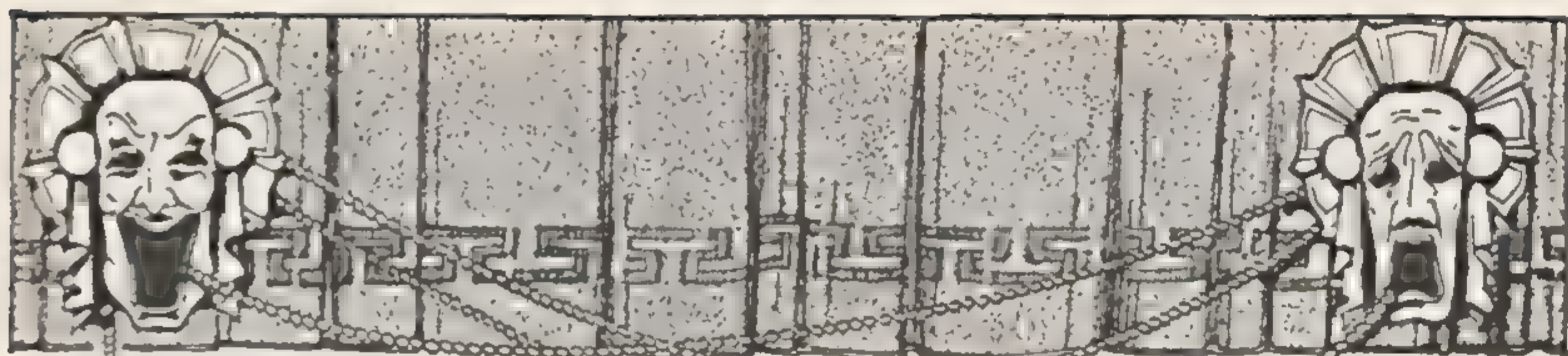
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# Chanella

*The Jersey Cloth of Quality*

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FABRICS

# S O C I E T Y

## Births

### NEW YORK

**Rogers.**—On January 10, to Mr. and Mrs. Edmund Pendleton Rogers, a son, Edmund Pendleton Rogers, Jr.

## Deaths

### NEW YORK

**Crosby.**—On January 10, at his home, Henry Ashton Crosby.

**Gifford.**—On December 31, in Brownsville, Texas, Stanley P. Gifford, son of the late Silas B. Gifford.

**Whitridge.**—On December 30, Frederick W. Whitridge.

### PHILADELPHIA

**Washington.**—On January 11, at her home, Margaretta Washington, daughter of the late George Lafayette Washington.

### WASHINGTON

**Dulany.**—On January 1, Richard Hunter Dulany.

**MacVeagh.**—On January 11, at his home, Wayne MacVeagh.

## Engagements

### NEW YORK

**Adams-Northrop.**—Miss Helen Adams, daughter of Mr. Charles Thornton Adams, to Mr. Louis H. Northrop, of Winnipeg.

**Bird-Lewis.**—Miss Claire Bird, daughter of Mr. Oliver William Bird, to Mr. Reginald M. Lewis, son of Mr. Frederic E. Lewis.

**Clapp-Carroll.**—Miss Mary Eunice Clapp, daughter of Mrs. Edward Mortimer Ward, to Mr. Bradish Johnson Carroll, Jr.

**Clark-Duane.**—Miss Felicity C. Clark, daughter of Mrs. W. Campbell Clark, to Mr. Richard Bache Duane, son of Mrs. James May Duane.

**Cook-Edwards.**—Miss Edith E. Cook, daughter of Mr. Henry Francis Cook, to Mr. James A. Edwards, son of Mr. James M. Edwards.

**Culbert-Youngs.**—Miss Catherine F. Culbert, daughter of Dr. William L. Culbert, to Mr. Charles A. Youngs, son of Mr. Charles A. Youngs.

**Eilbeck-Carl.**—Miss Helen C. Eilbeck, daughter of Mr. John Herbert Eilbeck, to Mr. James H. Carl, Jr., son of Mr. James H. Carl.

**Fries-Harriman.**—Miss Gladys C. C. Fries, daughter of Dr. Harold H. Fries, to Mr. E. Roland N. Harriman, son of Mrs. E. Henry Harriman.

**Hacker-Hill.**—Mrs. Caldwell Hacker, daughter of Mrs. Francis Shipper Caldwell, to Mr. Ebenezer Hill, son of the late Ebenezer Hill, of South Norwalk, Connecticut.

**Lewis-MacVeagh.**—Miss Margaret Charlton Lewis, daughter of Mrs. Charlton T. Lewis, to Mr. D. Lincoln MacVeagh, son of Mr. Charles MacVeagh.

**Marsh-Wait.**—Miss Faith Levering Marsh, daughter of Mr. Converse Marsh, to Mr. Arthur Wait, son of Mr. Walter Sparrow Wait, of Boston.

**Moss-Truesdale.**—Miss Alice B. Moss, daughter of Mrs. Frederick W. Moss, to Dr. Melville D. Truesdale.

**Norman-Cerio.**—Miss Mabel Norman, daughter of the late George H. Norman, to Dr. George Cerio, of Rome, Italy.

**Stout-Bowler.**—Miss Gladys Stout, daughter of Mr. J. N. Stout, to Mr. Robert Bonner Bowler, son of Mrs. Robert Bonner Bowler.

**Viotor-Stursberg.**—Miss Marie Louise Viotor, daughter of Mr. Adolph Viotor, to Mr. Herbert J. Stursberg, son of Mr. Julius A. Stursberg.

**Warren-Rives.**—Miss Gabrielle Warren, daughter of Mr. Whitney Warren, to Mr. Reginald B. Rives, son of Mrs. Reginald Rives.

**Young-Hubbell.**—Miss Sophie Young, daughter of Mrs. John Manning Young, to Mr. George Loring Hubbell, Jr.

### ATLANTA

**Grant-Wilmer.**—Miss Margaret Van Dyke Grant, daughter of Mr. John William Grant, to Mr. Richard Hooker Wilmer, son of Dr. William Holland Wilmer, of Washington.

### BOSTON

**Ayer-Merrill.**—Miss Mary Katharine Ayer, daughter of Mr. Frederick Ayer, to Mr. Keith Merrill, son of Mr. Eugene A. Merrill, of Minneapolis.

**Scarritt-Tuckerman.**—Miss Linda Scarritt, daughter of Rev. Dr. William Russell Scarritt, to Mr. Leverett Saltonstall Tuckerman, 2d, son of Mrs. Charles Sanders Tuckerman.

### PITTSBURGH

**Schmertz-Dorsey.**—Miss Alice Schmertz, daughter of Mrs. Edmund Clarence Schmertz, to Mr. Charles Harrison Dorsey, son of Mrs. John Worthington Dorsey, of Baltimore.

### PROVIDENCE

**Fletcher-Champlin.**—Miss Harriet M. H. Fletcher, daughter of Colonel Joseph E. Fletcher, to Mr. Arthur Doyle Champlin, son of Mr. Irving Champlin.

**Treat-Cunningham.**—Miss Hazel Treat, daughter of Mr. Robert B. Treat, to Mr. Frederic Guthrie Cunningham, of New York.

### SAN FRANCISCO

**Nichols-Clark.**—Miss Margaret Nichols, daughter of the Right Reverend William Ford Nichols, to Mr. Edward H. Clark, Jr., of New York.

## Weddings

### NEW YORK

**Beale-Bouvier.**—On January 17, in St. Patrick's Cathedral, Mr. Phelan Beale, son of the late Jesse D. Beale, and Miss Edith E. Bouvier, daughter of Mr. John Vernon Bouvier, Jr.

**Brooks-Harris.**—On January 9, in the Church of the Transfiguration, Mr. Harold Brooks and Miss Maude Harris, daughter of Mrs. John Harris, of Wimbledon Park, England.

**Evans-Fiske.**—On January 9, in the Episcopal Church of St. Mary the Virgin, the Reverend Edward Dering Evans, rector of St. Luke's Church, Baltimore, and Miss Helen Fiske, daughter of Mr. Haley Fiske.

**Greenleaf-Van Zile.**—On January 30, in Trinity Chapel, Mr. Donald Leal Greenleaf, and Miss Harriet Lee Van Zile, daughter of Mr. Edward Sims Van Zile.

**Marlor-Ward.**—On January 6, in Christ's Church, at Rye, Mr. Henry Smith Marlor and Miss Mildred Sutton Ward, daughter of Mr. James Henry Ward.

**Nixon-Ryer.**—On January 23, in the Church of the Heavenly Rest, Mr. Stanhope Wood Nixon, son of Mr. Lewis Nixon, and Miss Doris Fletcher Ryer, daughter of Mrs. Fletcher Ryer.

**Rutter-Alexandre.**—On January 18, in St. Agnes's Church, Mr. Nathaniel E. C. Rutter, and Miss Mary Elizabeth Alexandre, sister of Mr. J. Henry Alexandre.

**Sheldon-Chase.**—On January 20, Mr. James R. Sheldon, Jr., son of Major James R. Sheldon, of Savannah, Georgia, and Miss Marjorie Starkweather Chase, daughter of Mr. Irving H. Chase, of Waterbury, Connecticut.

**Winterbotham-Andrews.**—On December 30, in Baltimore, Mr. John R. Winterbotham, Jr., of Chicago, and Miss Doris Andrews, daughter of the late James F. Andrews.

### PHILADELPHIA

**Tower-Rupley.**—On January 10, Mr. Charlemagne Tower, Jr., and Miss Barbara Rupley, of Duluth.

### WASHINGTON

**Carr-Koon.**—On January 20, Mr. Wilbur J. Carr, and Miss Edith Koon, daughter of Mrs. Ezra Koon.

**Durell-Nicholson.**—On January 23, Captain Edward H. Durell, U. S. N., and Miss Mary J. Nicholson, daughter of Rear-Admiral Reginald F. Nicholson, U. S. N.







## The two Godowskys

As makers of music they are the same. Liszt himself, virtuoso that he was, would find little fault with either's interpretation of his work. An ultra-critical audience of musicians and music-lovers heard them in joint recital at the Biltmore last October and applauded them both impartially. But in one important respect they are entirely different.

One is the Godowsky of the metropolitan concert hall, inaccessible to thousands who would like to hear him, but are prevented by mere distance. The other is the Godowsky of the home—who is always yours to command—whose art will at your pleasure vitalize the works of the masters. This is the Godowsky of the Ampico Reproducing Piano.

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But the proof was made, and an audience including such artists as Ornstein, Adler, Brockway and Volavy were convinced. These artists, along with Godowsky and many others have already endorsed the Ampico and are recording their work for it, for they recognize in the Ampico the only perfect means of perpetuating their art for posterity.

To hear the Ampico, go to any music dealer selling the Chickering, Haines Bros., Marshall-Wendell or the celebrated Knabe pianos. There you can hear Godowsky, Busoni, Bauer, Ornstein, Goodson—the foremost living pianists of America. Also some celebrated rag-time virtuosos, who give you popular music at its best. For dancing the Ampico "automatic encore" enables you to repeat at will the whole or any portion of the roll.

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New York

SOME there are who would convict, of lèse-majesté, any one who dared hint that any place in the world could be more interesting from an epicurean standpoint than Paris,—Paris of the famous restaurants or Paris of the bourgeoisie, of quaint cellars where wonderful food is prepared or of wonderfully decorated salons where the choicest viands in the world are prepared by noted chefs.

But braving this possibility and with all due respect to Paris, it is still possible to hold a brief for San Francisco. Certain it is that not even New York can show such infinite variety or a more perfect cuisine than is to be found in the new San Francisco, even as in the old. Some of the old Bohemian places are gone, alas! forever; but Phoenix-like from their ashes have sprung up many old ones, and as many more new ones have been added, each more interesting than the last, and all lending pleasant delights to eating at the Golden Gate.

One steps from America, with its waffles, baked beans, and griddle cakes, across the street and into the Flowery Kingdom. Then, again, it is but a step from Japan to China; from China to India, and thence around the corner into Spain or Mexico. Around the next corner lies Lombardy; Sicily is a few doors down the block, and France but next door. Russia, Turkey, Greece, Scandinavia, and England, all are there, and each in his own delectable fashion is endeavoring to make epicurean history in his little nook, and each in his own fashion is succeeding.

#### SAN FRANCISCO INVENTS COCKTAILS

In so exotic and gay a place as San Francisco, the Bohemians are not contented with an ever-recurring dry Martini or Bronx. A new cocktail is evolved every day or two, and gives its own peculiar fillip to the *avant diner* gaiety. The bon-vivant who can inspire a new aperitif is hailed, and his name becomes famous over night.

Especially for fair participants in this gaiety was invented the delicious cocktail, known in San Francisco as the "Dajaree." Two thirds Bacardi rum and one third fresh lime juice is the proper proportion, with syrup of grenadine to taste, usually about a tablespoonful, which sweetens it properly and gives it that pleasant pink color that suggests the festive drink from the Quaker City—the Clover Club Cocktail; the Dajaree, however, has twice the character of this other feminine favorite. The cocktail is served—not in cocktail glasses, but on a bed of cracked ice, *à la Russe*, in champagne glasses.

Another favorite among women in San Francisco is a cocktail called "The Ladies," which is concocted from one half dry Gordon gin and one half *crème de cocoa*. It sounds simple enough, but in reality it is most subtle in flavor.

The third offering at the shrine of Bacchus is the Gibson Cocktail. It is done with one half French vermouth and one half dry Gordon gin, frappé, and served with a very tiny onion in the glass. This is a decided innovation and would probably be more popular at a stag dinner than when women are present. But the flavor is certainly unique and the cocktail is quite worth trying.

#### BUT PALM BEACH PREFERS CHAMPAGNE

Speaking of cocktails, whether because the dietitian insists, or whether there is some more interesting reason, the tendency at Palm Beach is to dispense with

cocktails and the like, and serve champagne throughout the meal (although it is whispered that more than once last season there were surreptitious orders for hot Scotch) at those delightfully informal little suppers, which are held either on the screened porch of the Breakers, or at the little round iron tables of the Coconut Grove. A typical menu for these informal suppers follows:

Bouillon  
Oyster Cocktails  
Sweetbreads and Mushrooms under Glass  
Palm Beach Salad  
Bombe Glacé  
Coffee

Tomato Rarebit  
Scrambled Eggs with Fresh Mushrooms  
Chicken Livers en Brochette  
Meringues Glacées  
Coffee

In the north, the winter sports, which are so fashionable now, give the signal also for all sorts of delightfully informal suppers which to be chic must have a touch of old-fashioned home cooking. For instance, after an evening's skating or skiing, the most jaded appetite has revived sufficiently to relish the following homely dishes:

Hot Chicken Bouillon in Cups  
Scrambled Eggs Country Style, in Chafing Dish, Deerfoot Sausages  
Hot Buttered Rolls Toast Melba  
Assorted Ices  
Fancy Cakes  
Coffee

Broiled Quebec Sausages and Bacon  
Scrambled Eggs on Toast  
Soufflé au Fromage  
Coffee

Chicken and Ham Pies  
Hot Doughnuts and Cheese  
Dill Pickles Maple Sugar Cake  
Ginger Nuts  
Coffee

Baked Beans in Individual Pots  
Fish Cakes  
Piccalilli  
Brown Bread and Cheese Sandwiches  
Cottage Cheese  
Cider Coffee

For the hostess who does not dare to be quite so original, the following types of menus may be used for supper:

Clam Broth in Cups  
Welsh Rarebit with India Chutney  
Half-and-Half  
Coffee

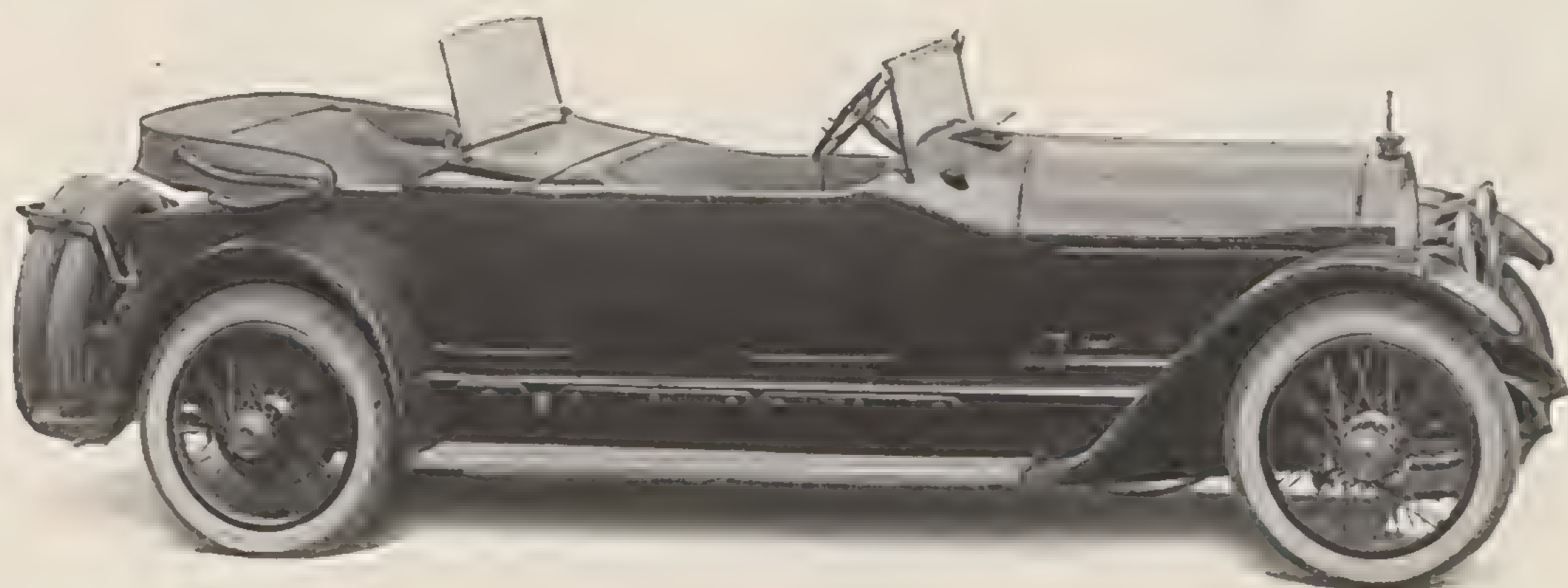
Small Oyster Patties à la Reine  
Toasted Chicken Sandwiches  
Club Sandwiches  
Baked Alaska  
Coffee

Chicken Victoria  
Toasted Cheese Sandwiches  
Hot Sausage Rolls  
Lobster Patties  
Charlotte Glacé  
Coffee

But whether the menu is to represent "grandmother's old-fashioned cook" or is to be the work of granddaughter's chef the fact remains the same, little suppers stamp the smart function of the moment.







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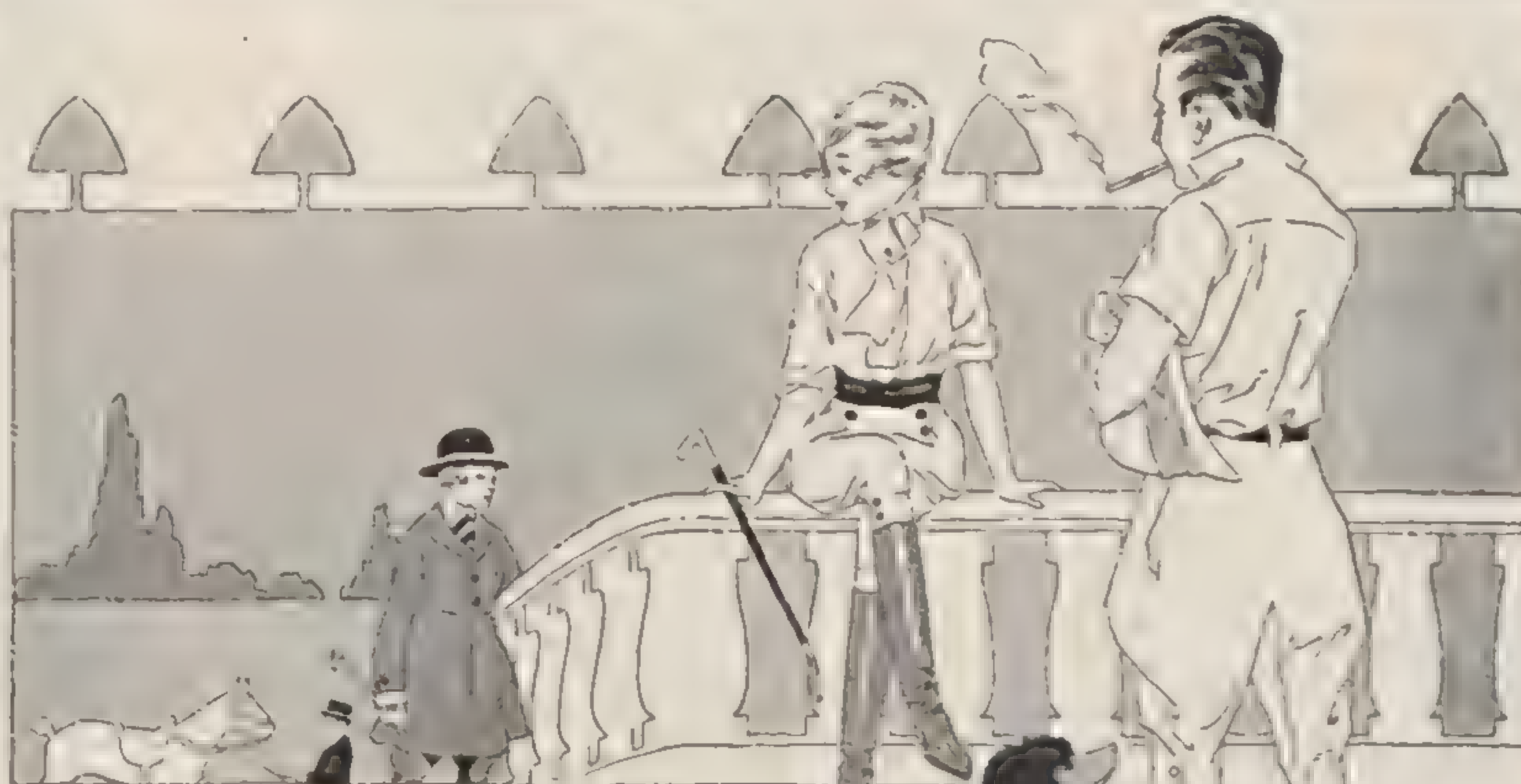
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Talcum Powder 15c  
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And prominent stores everywhere



We are being introduced to a visca lamé straw, which is not straw at all, but an artificial silk



Although femininity may be prejudiced by the name, "caterpillar" braid is really very charming

## A COLLECTION of HAT TRIMMING

(Continued from page 70)

and green velvet on it. The striped ribbon has a ground in a soft sand tone on which there are two velvet stripes in two tones of beige. The ribbon on the bolt which is not unrolled is of heavy white satin with cerise velvet squares and stripings of cerise upon it.

A new type of shiny black braid will be used on more than a few models. It is not unlike the ciré braid of past seasons, but not so highly glazed, and this season it is called varnished or lacquered braid. It is especially suited to use as an embroidery, not flat side down, but on edge.

Embroidery in all forms will be smart, particularly a delicate outline embroidery which lies like a tracery upon the surface of the hat. This embroidery is done by machine, but so exquisitely and finely done that it forms a costly type of ornamentation. An edge of white embroidery of this kind is used to outline the red-violet satin wind-mills which are applied to the linen hat at the lower left on page 70. The foundation of this hat is leaf-green, dyed at the border to a gray-violet. The hat is faced with red-violet satin, and the cord and tassel which follow the slant of the oddly Chinese crown are also red-violet. This cord and tassel illustrate the application of ornament to emphasize the most interesting line in the hat,—in this case, the slant of the crown. The model is from Valentine About.

### LAMÉ STRAW FLOWERS

The flowers used will be few and tiny, although the flower-crowned hat has made its appearance. Smart and new are the shiny visca lamé straw flowers illustrated second from the right at the top of page 70. Wee red and purple roses,

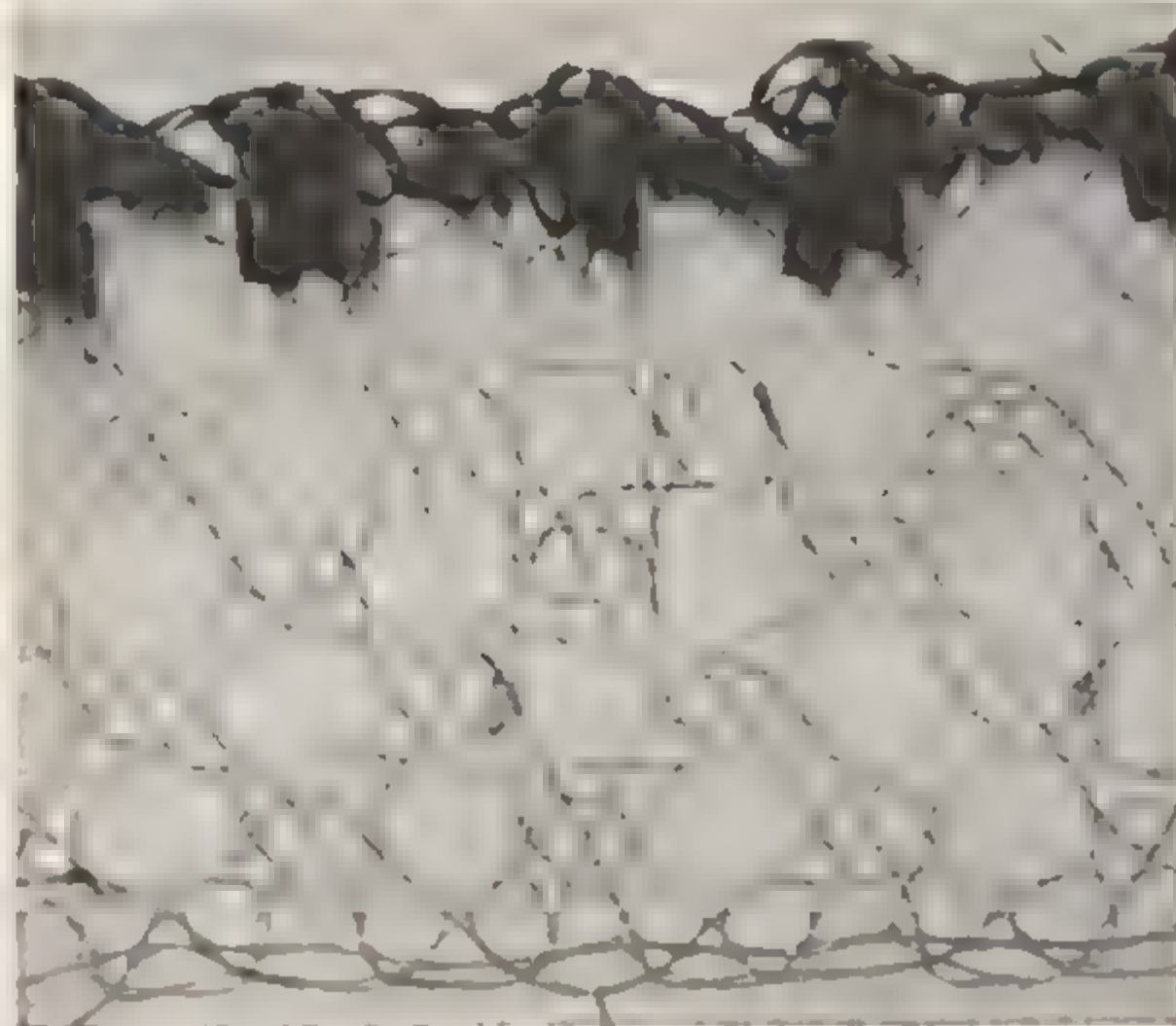
purple grapes, and green leaves, all are made of this straw. The visca lamé straw, shown in the photograph at the upper left, is not, as a matter of fact, straw at all, but artificial silk which has been subjected to treatment that makes it very brittle. Whole hats are made of this straw, and it is also used as a trimming upon hats of dull flat braid. Caterpillar braid, illustrated at the upper right, is also used both as hat material and as trimming. It comes in various forms, but always has many little brush-like ends, from which it derives its name. Braids in which wool and felt are combined will be used, especially for sports hats. That illustrated at the top of the lower group on this page is of visca lamé braid combined with wool floss. There will be hair braids, plain or combined with straw, such as are illustrated at the bottom of this page, and hair braids beaded in soft colorings. These hair braids are very fine and delicate, and at times they are used for trimmings; at the top of a high turban there may flare out a scant frill of this hair braid to which are caught tiny seed beads in soft colors.

### COLORS THAT ARE TO BE SMART

For formal wear coral promises to be very smart, and some of the flat coral ornaments are very good-looking. Havana brown, lighter and a little warmer in tone than "nigger-head" brown, is also to have a vogue. The hats themselves are high, as a rule; however, there is no absolute mode as to height or shape of hats this season, and trimming is largely a matter of ingenuity. The accessories shown have been imported by Veit Son and Company and Hewlett-Robin.



Visca lamé braid interwoven with wool in soft colors is now pleasing us



A frill of delicate horsehair braid around the crown of a turban is among the things we do this year



Another horsehair and straw braid is very fine and intricately woven and may be had in brilliant colors





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GOWNS**  
FOR ALL  
OCCASIONS



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**T**HE predominating feature of FLOER-  
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**AFTERNOON**



**COLLEGE  
and SPORT**

## THE LINES ON YOUR FACE

are the result of nerves that are out of gear.

When you were sixteen you had

# Nerves

but you weren't  
conscious of them

If you realize them now, it's  
because the combination of  
household responsibilities or  
social obligations has put them  
out of tune and they need to  
be brought back into harmony.

If an afternoon of shopping  
or at the dressmaker's plays  
you out, if your appetite is  
growing more and more fickle,  
if a session of "Auction" makes  
you irritable, if, no matter what  
your age, you don't feel young,—it's high time you looked after  
yourself. All this is unnatural, abnormal. Nature never  
intended you to be out of sorts.

**You were created to be well  
you were born to be vigorous and happy;**

so stop now and get back to natural conditions, get yourself  
"Well." It isn't a difficult matter if you go about it right.  
The best way is described in a new booklet, just published, called,

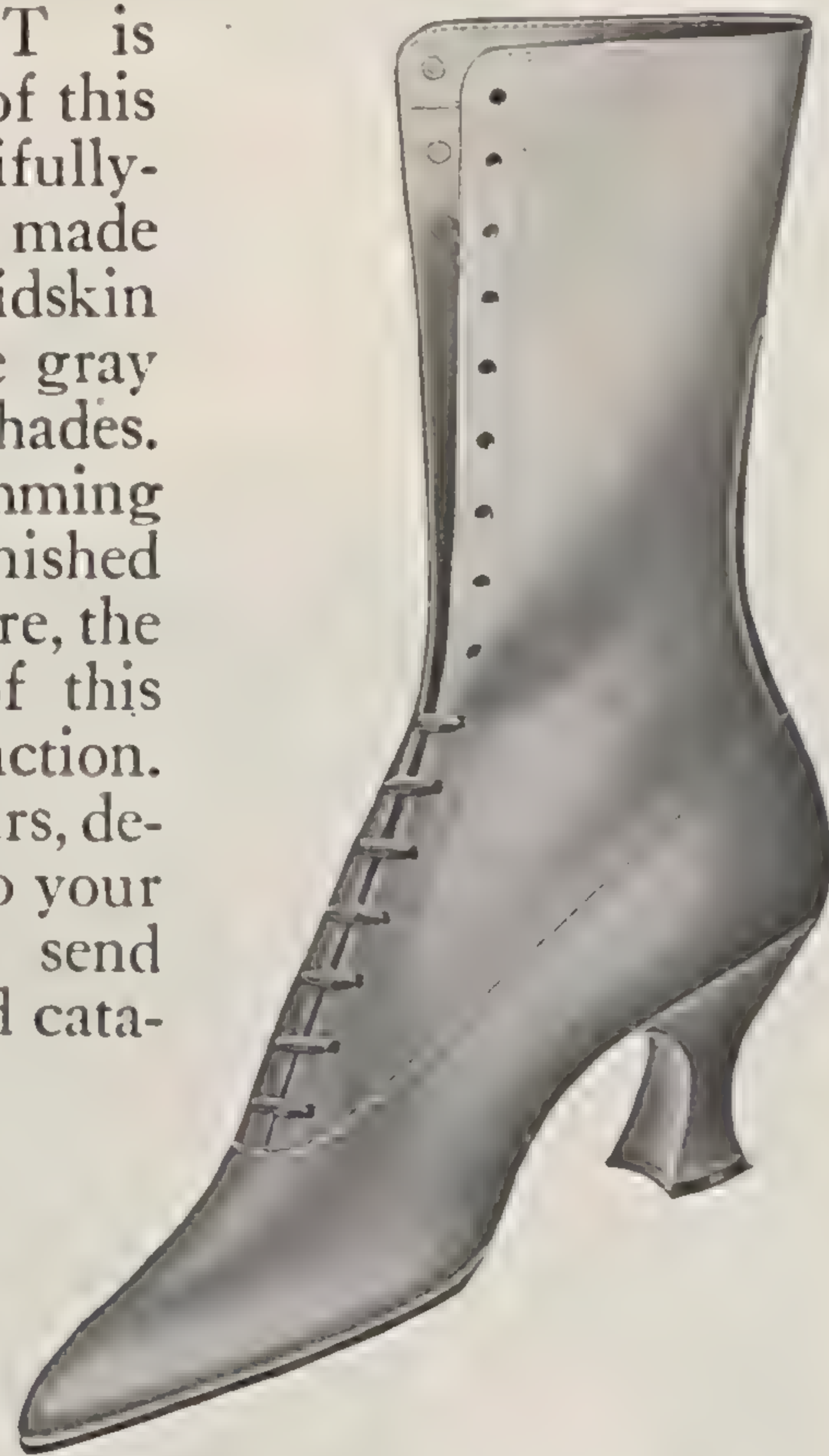
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simple and beautifully-  
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of soft, lustrous kidskin  
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Shorn of all trimming  
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## PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 77 to 88 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

### PATTERNS ON PAGE 77

**WAIST NO. D3708; SKIRT NO. D3709.**—For the waist in medium size:  $2\frac{3}{8}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{3}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{3}{8}$  of a yard of 40-inch material;  $2\frac{3}{8}$  yards of cord. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. D3720.**—For the frock in medium size:  $6\frac{1}{4}$  yards of 40-inch material;  $\frac{1}{4}$  of a yard of 40-inch material for collar;  $\frac{3}{8}$  of a yard of 36-inch lining. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. D3721.**—For the frock in medium size: 4 yards of 54-inch material or  $5\frac{1}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 27-inch material for collar and cuff facing;  $1\frac{1}{8}$  yards of 27-inch lining; 10 buttons. The skirt is 36 inches long and  $2\frac{3}{4}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. D3718.**—For the frock in medium size: 4 yards of 40-inch material;  $\frac{3}{8}$  of a yard of 40-inch white satin for collar and cuffs;  $1\frac{1}{4}$  yards of 40-inch black satin for collar. The skirt is 36 inches long and  $2\frac{3}{4}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. D3696.**—For the frock in medium size:  $5\frac{1}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 27-inch contrasting material for collar; 3 buttons;  $1\frac{1}{4}$  yards of 27-inch lining. The skirt is 36 inches long and  $2\frac{3}{4}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

### PATTERNS ON PAGE 78

**FROCK NO. D3425.**—For the frock in medium size:  $5\frac{1}{4}$  yards of 36-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar facing;  $1\frac{1}{4}$  yards of 36-inch lining. The skirt measures  $2\frac{3}{4}$  yards at lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. D3617; SKIRT NO. D3618.**—For the waist in medium size:  $3\frac{3}{8}$  yards of 40-inch material;  $\frac{1}{2}$  yard of banding for panel trimming;  $\frac{3}{8}$  of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. D3499.**—For the frock in medium size:  $5\frac{3}{8}$  yards of 40-inch material;  $\frac{1}{2}$  yard of 40-inch material for collar and cuffs;  $\frac{3}{8}$  of a yard of 36-inch material for lining. The skirt is 37 inches long and  $2\frac{1}{2}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. D3719.**—For the frock in medium size:  $4\frac{3}{8}$  yards of 36-inch material without nap, or  $5\frac{1}{4}$  yards of 36-inch material with nap;  $\frac{3}{8}$  of a yard of 36-inch lining;  $1\frac{1}{2}$  yards of 36-inch material for collar, cuffs, belt, and peplum; 30 buttons. The skirt is 36 inches long and  $2\frac{1}{2}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. D3564; SKIRT NO. D3565.**—For the waist in medium size:  $1\frac{3}{4}$  yards of 40-inch material;  $\frac{1}{2}$  yard of contrasting material for the collar, cuffs, and belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2 yards wide at the hem. For the skirt in medium size:  $2\frac{1}{2}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. D3707.**—For the frock in medium size—for upper part, sleeves, and girdle:  $3\frac{3}{4}$  yards of 40-inch material; for lower part of skirt and trimming bands:  $1\frac{1}{2}$  yards of 54-inch material with or without nap. 1 yard of 36-inch material for the waist lining;  $\frac{3}{4}$  of a yard of 36-inch material for the collars; 16 large buttons; 12 small buttons. The skirt is 36 inches long and  $2\frac{1}{2}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. D3545.**—For the frock in medium size:  $6\frac{3}{8}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 40-inch material for collar;  $\frac{3}{4}$  of a yard of 36-inch material for lining. The skirt is 37 inches long and 4 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. D3638.**—For the frock in

medium size:  $8\frac{1}{8}$  yards of 40-inch material; 1 yard of 36-inch material for lining;  $\frac{3}{8}$  of a yard of 27-inch material for collar; 36 buttons for sleeves and back of frock; 4 tassels. The skirt is 36 inches long and  $3\frac{1}{2}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

### PATTERNS ON PAGE 79

**COAT NO. D3714; SKIRT NO. D3715.**—For the coat in medium size: 3 yards of 42-inch material;  $\frac{3}{8}$  of a yard of 18-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size:  $2\frac{3}{4}$  yards of 42-inch material;  $\frac{3}{8}$  of a yard of 2-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. D3675; SKIRT NO. D3676.**—For the coat in medium size:  $2\frac{1}{2}$  yards of 40-inch material; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{3}{8}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 2-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. D3712; SKIRT NO. D3713.**—For the coat in medium size:  $3\frac{1}{4}$  yards of 40-inch material;  $\frac{1}{2}$  yard of 42-inch contrasting material 42 inches wide for collar; 3 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $3\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 2-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. D3694; SKIRT NO. D3695.**—For the coat in medium size: 5 yards of 42-inch material; 9 large buttons; 6 small buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{3}{8}$  yards of 42-inch material;  $\frac{3}{8}$  of a yard of  $2\frac{1}{2}$ -inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. D3692; SKIRT NO. D3693.**—For the coat in medium size:  $3\frac{1}{4}$  yards of 40-inch material;  $1\frac{1}{4}$  yards of 36-inch material for collar, cuffs, and trimming facing;  $\frac{3}{8}$  of a yard of 30-inch material for neck fold. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{3}{8}$  yards of 40-inch material;  $\frac{1}{2}$  yard of 36-inch material for facing trimming piece;  $\frac{3}{8}$  of a yard of 2-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. D3710; SKIRT NO. D3711.**—For the coat in medium size:  $3\frac{3}{8}$  yards of 40-inch material;  $\frac{1}{2}$  yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{3}{8}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 2-inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. D3690; SKIRT NO. D3691.**—For the coat in medium size:  $3\frac{3}{8}$  yards of 42-inch material;  $\frac{1}{2}$  yard of 36-inch material for collar and cuff facing. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the hem. For the skirt in medium size:  $2\frac{3}{8}$  yards of 42-inch material;  $\frac{3}{8}$  of a yard of 1-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

### PATTERNS ON PAGE 80

**BLOUSE NO. D2880.**—For the waist in medium size:  $1\frac{1}{8}$  yards of 36-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3489.**—For the blouse in medium size:  $2\frac{3}{4}$  yards of 36-inch material; 1 yard of 36-inch material for vest, collar, cuffs and girdle;  $\frac{3}{8}$  of a yard of 36-inch lining;  $1\frac{1}{4}$  yards of ribbon for tie. Sizes, 34 to 40 inches bust measure; 50 cents.

**BLOUSE NO. D3586.**—For the blouse in medium size: 3 yards of 40-inch material;  $\frac{3}{8}$  of a yard of contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

(Continued on page 108)



# Singer



*THE 1917 SINGER Six is the FASHIONABLE car among wealthy women and men of discrimination. The richness of its appointments, the silence of the motor, and the refinement of the coachwork place it supreme among American Motor Cars.*

*There is a distinctive Foster Shoe for all occasions*



## *Foster Shoes* for Women and Children

The illustration shows a characteristic "Foster" Buttoned Boot with two inch Louis the Fifteenth heel, designed for afternoon wear.

Materials are light weight patent leather with white kid or oyster grey buckskin tops—black glaze French kid with oyster grey buckskin tops and all white French kid.

*The "Foster" Boot for Afternoon Calls*

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*Mme Pauline*

106 W. 118<sup>TH</sup> ST.  
NEW YORK CITY



## PATTERN DESCRIPTIONS

(Continued from page 106)

**BLOUSE NO. D3589.**—For the blouse in medium size:  $2\frac{3}{4}$  yards of 36-inch material;  $1\frac{1}{2}$  yards of  $\frac{1}{2}$ -inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3664.**—For the blouse in medium size: 2 yards of 36-inch material;  $1\frac{1}{4}$  yards of 36-inch material for collar, cuffs and vest;  $\frac{7}{8}$  of a yard of 36-inch lining; 24 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3669.**—For the blouse in medium size:  $2\frac{1}{4}$  yards of 36-inch material; 13 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. D3418.**—For the skirt in medium size:  $4\frac{1}{2}$  yards of 36-inch material. The skirt measures  $3\frac{1}{2}$  yards at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D3252.**—For the skirt in medium size:  $3\frac{3}{8}$  yards of 40-inch material;  $\frac{7}{8}$  of a yard of 2-inch foundation belting. The skirt is 36 inches long and  $3\frac{1}{2}$  yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D3271.**—The skirt is 35 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $5\frac{3}{4}$  yards of 36-inch material;  $1\frac{1}{8}$  yards of 1-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D3559.**—The skirt is 37 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D3154.**—The skirt is 37 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $3\frac{3}{8}$  yards of 40-inch material;  $\frac{7}{8}$  of a yard of 2-inch belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D2771.**—The skirt is 37 inches long and  $3\frac{3}{8}$  yards wide at the hem. For the skirt in medium size: 4 yards of 44-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. D3350; SKIRT NO. D3351.**—For the coat in medium size:  $2\frac{7}{8}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $2\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $2\frac{1}{2}$  yards of 54-inch material, or  $3\frac{3}{4}$  yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D3510.**—For the skirt in medium size:  $3\frac{3}{4}$  yards of 40-inch material. The skirt is 37 inches long and 3 yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D2756.**—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size:  $3\frac{1}{2}$  yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 81

**BLOUSE NO. D3514.**—For the blouse in medium size:  $1\frac{7}{8}$  yards of 40-inch material;  $\frac{5}{8}$  of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3639.**—For the blouse in medium size: 3 yards of 40-inch material;  $1\frac{1}{4}$  yards of 40-inch material for girdle, cuffs, and trimmings; 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3677.**—For the blouse in medium size:  $1\frac{1}{8}$  yards of 36-inch material;  $\frac{5}{8}$  of a yard of 40-inch material for collar and belt;  $\frac{3}{4}$  of a yard of 40-inch material for sleeves;  $3\frac{3}{8}$  yards of trimming; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3630.**—For the blouse in medium size:  $3\frac{3}{8}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of trimming for belt;  $\frac{5}{8}$  of a yard of trimming for sleeve bands;  $5\frac{1}{2}$  yards of 4-inch trimming for blouse. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3629.**—For the blouse in medium size:  $1\frac{3}{8}$  yards of 40-inch material for underwaist;  $1\frac{1}{8}$  yards of 40-inch material for overwaist;  $1\frac{1}{8}$  yards of 2-inch trimming,  $2\frac{3}{4}$  yards of narrow trimming,  $\frac{3}{8}$  of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3662.**—For the blouse in medium size: 3 yards of 40-inch material;

$\frac{3}{8}$  of a yard of 36-inch material for belt and pocket;  $\frac{7}{8}$  of a yard of 36-inch material for waist lining;  $7\frac{1}{4}$  yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3640.**—For the blouse in medium size: 3 yards of 40-inch material; 42 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3579.**—For the blouse in medium size: 4 yards of 40-inch material;  $1\frac{1}{2}$  yards of 40-inch contrasting material for bias bands;  $\frac{5}{8}$  of a yard of contrasting material for draped collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. D3455.**—For the blouse in medium size:  $2\frac{1}{2}$  yards of 40-inch material;  $1\frac{1}{8}$  yards of 40-inch material for vest, collar, belt and sleeve trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**WAIST NO. D3235.**—For the waist in medium size:  $2\frac{1}{8}$  yards of 27-inch material; 1 yard of 36-inch material for lining;  $\frac{7}{8}$  of a yard of 44-inch material for plain sleeves or  $1\frac{1}{4}$  yards of accordion plaiting for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

## PATTERNS ON PAGE 82

**BLOUSE NO. D3402.**—For the blouse in medium size:  $2\frac{1}{8}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SWEATER NO. D3040.**—For the sweater in medium size:  $3\frac{1}{2}$  yards of 36-inch material;  $1\frac{1}{4}$  yards of 40-inch material for girdle and tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SMOCK NO. D3419.**—For garden smock in medium size:  $4\frac{3}{8}$  yards of 36-inch material; 2 yards of  $\frac{1}{4}$ -inch trimming for collar and cuffs; 16 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**COAT NO. D3421.**—For coat in medium size:  $3\frac{3}{8}$  yards of 36-inch material;  $1\frac{1}{8}$  yards of 36-inch material for collar, belt, and bias bands; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. D3536.**—For the skirt:  $4\frac{1}{4}$  yards of 42-inch material. The skirt is 37 inches long,  $3\frac{1}{2}$  yards wide at hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. 3667.**—For the skirt in medium size:  $4\frac{1}{4}$  yards of 36-inch material; 13 buttons. The skirt measures  $2\frac{1}{2}$  yards at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D3255.**—For the skirt in medium size: 3 yards of 42-inch material. The skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D3668.**—For the skirt in medium size:  $3\frac{3}{4}$  yards of 42-inch material;  $\frac{7}{8}$  of a yard of  $1\frac{1}{2}$ -inch foundation belting; 10 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D2755.**—For the skirt in medium size:  $2\frac{3}{8}$  yards of 36-inch material. The skirt is 37 inches long and  $2\frac{1}{2}$  yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. 3508.**—For the skirt in medium size:  $2\frac{3}{4}$  yards of 54-inch material. The skirt is 37 inches long and 3 yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. D3140.**—The skirt is 37 inches long and  $2\frac{1}{2}$  yards wide at the hem. For the skirt in medium size: 3 yards of 44-inch striped material or  $3\frac{1}{2}$  yards of plain material 36 inches wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. D3661.**—For the coat in medium size:  $5\frac{3}{8}$  yards of 42-inch material;  $\frac{1}{2}$  yard of 36-inch material for belt; 4 buttons. Sizes, 34 to 40 inches bust measure. Price, \$1.00.

**SKIRT NO. D2798.**—The skirt is 37 inches long and  $2\frac{1}{2}$  yards wide at the hem. For the skirt in medium size: 3 yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. D3723; SKIRT NO. D3724.**—For the waist in medium size:  $2\frac{3}{8}$  yards of 36-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $1\frac{7}{8}$  yards wide at the hem. For the skirt in medium size:  $2\frac{1}{2}$  yards of 44-inch material;  $2\frac{1}{4}$  yards of

(Continued on page 110)



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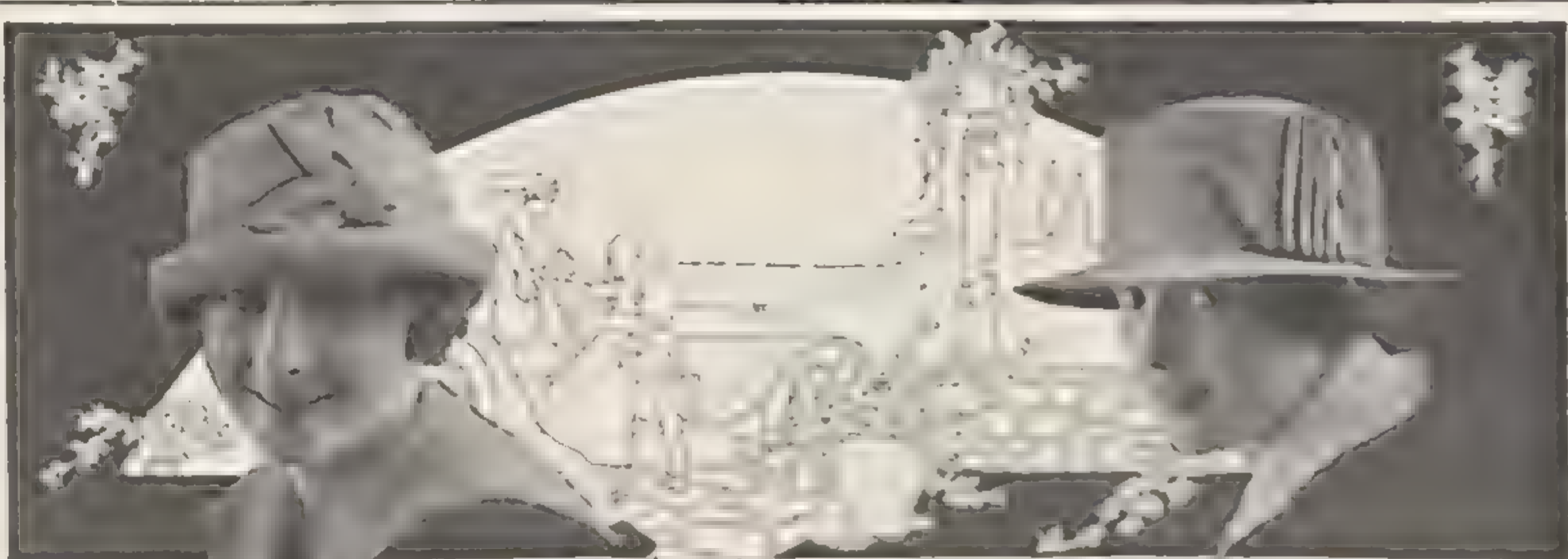
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## PATTERN DESCRIPTIONS

(Continued from page 108)

4-inch haircloth. Sizes, 24 to 30 inches waist measure. 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 83

COAT NO. D3651; SKIRT NO. D3652.—For the coat in medium size:  $3\frac{3}{8}$  yards of 36-inch material;  $3\frac{3}{8}$  yards of 36-inch material for lining. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{3}{4}$  yards of 36-inch material;  $\frac{7}{8}$  of a yard of  $2\frac{1}{2}$ -inch belting. Sizes, 16 and 18 years; 24 to 30 inches waist measure. Price, 50 cents.

WRAP NO. D3487.—For the wrap in medium size:  $6\frac{1}{8}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. D3631.—For the coat in medium size:  $5\frac{1}{4}$  yards of 54-inch material for coat without facings; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. D3294; SKIRT NO. D3295.—For the coat in medium size:  $3\frac{3}{8}$  yards of 40-inch material; 5 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $3\frac{3}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. D3299.—For the coat in medium size:  $5\frac{1}{4}$  yards of 40-inch material; 6 yards of 36-inch material for lining the coat. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. D3666.—Materials required for the coat in medium size:  $3\frac{3}{4}$  yards of 54-inch material without nap or 4 yards of 54-inch material with nap; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, \$1.

COAT NO. D3550.—For the coat in medium size: 6 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, \$1.

## PATTERNS ON PAGE 84

WAIST NO. D3633; SKIRT NO. D3634.—For the waist and tunic in medium size:  $3\frac{3}{8}$  yards of 40-inch material;  $1\frac{1}{4}$  yards of 27-inch material for sash;  $\frac{7}{8}$  of a yard of 36-inch material for lining;  $\frac{7}{8}$  of a yard of 40-inch material for sleeves and sleeve ruffles;  $\frac{3}{4}$  of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $1\frac{3}{4}$  yards of 36-inch material for upper part of skirt;  $1\frac{1}{4}$  yards of 40-inch material for lower part of skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. D3270; SKIRT NO. D3271.—For the waist in medium size:  $2\frac{1}{2}$  yards of 36-inch material;  $1\frac{1}{2}$  yards of 36-inch material for underwaist; 1 yard of 36-inch material for lining;  $4\frac{1}{2}$  yards of 1-inch trimming; 2 yards of 6-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $5\frac{3}{4}$  yards of 36-inch material;  $1\frac{7}{8}$  yards of 1-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. D3493; SKIRT NO. D3494.—For the waist in medium size:  $3\frac{3}{4}$  yards of 40-inch material;  $1\frac{1}{4}$  yards of 40-inch material for tunic facing;  $\frac{1}{2}$  yard of 40-inch material for collar and cuffs;  $\frac{7}{8}$  of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size:  $3\frac{3}{8}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. D3621.—For the frock in medium size:  $6\frac{3}{8}$  yards of 40-inch material or  $4\frac{1}{4}$  yards of 54-inch material;  $\frac{1}{4}$  of a yard of 54-inch net for vest;  $\frac{7}{8}$  of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. The skirt is 36 inches long and measures  $2\frac{1}{2}$  yards at the lower edge. Price, \$1.

WAIST NO. D3641; SKIRT NO. D3642.—For the waist in medium size:  $2\frac{3}{4}$  yards of 40-inch material for overdress; 1 yard of 36-inch material for lining; 3 yards of 1-inch ribbon;  $\frac{3}{4}$  yard of 36-inch material for collar;  $\frac{3}{4}$  of a yard of 40-inch material for sleeves; 11 yards of  $1\frac{1}{4}$ -inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt below the tunic is 37 inches long and  $2\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $2\frac{1}{2}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. D3603; SKIRT NO. D3604.—For the waist in medium size:  $2\frac{3}{4}$  yards of 40-inch material; 1 yard of 40-inch material for underwaist;  $\frac{3}{8}$  of a yard of 36-inch material for collar;  $\frac{7}{8}$  of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material;  $\frac{1}{2}$  yard of 40-inch material for front of skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. D3605; SKIRT NO. D3606.—For the waist in medium size: 1 yard of 27-inch material;  $\frac{3}{4}$  of a yard of 36-inch lining;  $\frac{3}{4}$  of a yard of 44-inch material for sleeves;  $1\frac{1}{4}$  yards of contrasting material 27 inches wide for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $3\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $3\frac{3}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. D3716; SKIRT NO. D3717.—For the waist in medium size:  $2\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 5-inch ribbon for vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{3}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. D3578.—For the frock in medium size:  $5\frac{1}{4}$  yards of 40-inch material;  $\frac{1}{2}$  yard of 36-inch material for collar;  $1\frac{1}{2}$  yards of ribbon for sash;  $2\frac{3}{4}$  yards of trimming; 1 yard of 36-inch lining. The skirt is 37 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

## PATTERNS ON PAGE 85

WAIST NO. D3619; SKIRT NO. D3620.—For the waist in medium size:  $1\frac{1}{4}$  yards of 40-inch material; 2 yards of net for arm drapery;  $\frac{1}{2}$  of a yard of 72-inch material for lower part of waist;  $\frac{7}{8}$  of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $5\frac{3}{4}$  yards wide at the hem. For the skirt in medium size: 6 yards of 40-inch material for skirt;  $2\frac{3}{8}$  yards of 40-inch material for foundation skirt;  $1\frac{1}{2}$  yards of 40-inch material for panels;  $1\frac{1}{8}$  yards of 40-inch material for lining panels. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. D3699.—For the frock in medium size: 3 yards of 36-inch material; 3 yards of 29-inch lace flouncing for overskirt;  $1\frac{1}{4}$  yards of 36-inch allover lace for sleeves;  $3\frac{3}{8}$  yards of ribbon for shoulders and sash;  $1\frac{1}{2}$  yards of 36-inch material for waist lining and foundation yoke; 2 tassels. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. D3700.—For the frock in medium size:  $3\frac{3}{8}$  yards of 40-inch material;  $1\frac{1}{4}$  yards of 27-inch material for lining;  $2\frac{1}{2}$  yards of 24-inch lace for flounce. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. D3701; SKIRT NO. D3702.—For the waist in medium size: 1 yard of 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for lining;  $\frac{3}{4}$  of a yard of 40-inch material for kimono sleeve and shoulder drapery. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 3 yards wide at the hem. For the skirt in medium size:  $3\frac{1}{2}$  yards of 40-inch material,  $\frac{3}{8}$  of a yard of jet trimming;  $\frac{7}{8}$  of a yard of  $1\frac{1}{2}$ -inch foundation belting. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. D3453; SKIRT NO. D3454.—For the waist in medium size: 1 yard of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. D3626.—For the frock in medium size:  $3\frac{3}{8}$  yards of 40-inch material;  $2\frac{3}{4}$  yards of 36-inch material for girder and drapery;  $\frac{3}{4}$  of a yard of 40-inch material for bodice and plaited section;  $\frac{1}{2}$  yard of 27-inch material for shoulder pieces;  $\frac{7}{8}$  yard of 36-inch material for lining. The skirt is 35 inches long,  $3\frac{1}{2}$  yards wide at hem. Sizes, 34 to 40 inches bust measure; \$1.

WAIST NO. D3541; SKIRT NO. D3542.—For the waist in medium size: 1 yard of 36-inch material;  $1\frac{3}{4}$  yards of  $3\frac{1}{2}$ -inch lace;  $\frac{3}{4}$  of a yard of 7-inch lace;  $\frac{1}{4}$  of a yard of 36-inch material for girder; 1 yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The overskirt

(Continued on page 112)



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One is nearer God's heart in a garden  
Than anywhere else on earth."

JUST peek into your handbook of Mathews Gardencraft and you will find the very piece that your garden needs and deserves. Old English benches, graceful altogether Frenchified trellises, even miniature pagodas from oriental Nippon—the Mathews designers have anticipated your desires.

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If you haven't a copy of this garden handbook, it is waiting to be mailed you on receipt of eighteen cents in stamps.

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REGAIN your health, poise and figure. You can be so well and weigh what you should. I can help you. I know I can. Not one drop of medicine. My way is the natural way—a scientific system combining exercise, bath, diet, sleep and deep breathing.

In a few, short weeks, with my help, you will surprise your family and friends.

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I have won their friendship and respect because I have made them well, taught them how to keep well, reduced and increased their weight, given them perfect figures—all in the privacy of their rooms—and I have kept their confidence. May I help you?

Physicians approve my work; their wives and daughters are my pupils. Medical magazines advertise my work.

These facts are cited modestly—with only a desire to prove that I can and will do all I promise. Remember,

You Can Be So Well!

### You Can Weigh What You Should!

It is easy to be well, to be free from nagging ailments. Even the most chronic afflictions, in nine cases out of ten, are vastly benefited by my help. And I want so much to help you!

I can build you up or reduce you. You thoroughly enjoy my simple directions and you feel so satisfied with yourself.

Write to me! Ask for my Booklet No. 24—sent you without charge. Let me tell you all about my wonderful experience! Then you will understand the great work I am doing for womankind; and how I can help you.

Susanna Cocroft

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If you have any of the following derangements, mark an X after it and send to me.

Excess Flesh in any part of body	Sleeplessness
Thin Bust, Chest, Neck or Arms	Lack of Reserve
Round Shoulders	Nervousness
Incorrect Standing	Irritability
Incorrect Walking	Constipation
Poor Complexion	Indigestion
Poor Circulation	Dizziness
Lame Back	Weakness
Headache	Rheumatism
	Colds
	Torpid Liver
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You safeguard the health of your children in every way possible—their food and drink must be above suspicion.

Bodily cleanliness, fresh air, freedom from contagion. But, what do you know about the factory, or the shop where the garments you buy for them are made?

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(All Correspondence to Cleveland)

## PATTERN DESCRIPTIONS

(Continued from page 110)

is 37 inches long and 7 yards wide at the hem. For the skirt in medium size:  $8\frac{3}{4}$  yards of 36-inch material for overskirt;  $4\frac{1}{2}$  yards of 36-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. D3161; SKIRT NO. D3162.**—For the waist in medium size:  $\frac{7}{8}$  of a yard of 40-inch material;  $1\frac{1}{2}$  yards of 6-inch lace; 2 yards of 1-inch trimming;  $\frac{3}{4}$  of a yard of 27-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $2\frac{3}{4}$  yards wide at the hem. For the skirt in medium size:  $4\frac{1}{2}$  yards of 40-inch material for overskirt;  $2\frac{1}{2}$  yards of 54-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. D3622.**—For the frock in medium size:  $3\frac{1}{2}$  yards of 40-inch material for overdress;  $2\frac{1}{2}$  yards of 40-inch material for underskirt;  $1\frac{1}{2}$  yards of 36-inch material for foundation skirt, yoke, and lining; 1 yard of 40-inch material for sleeves. The skirt is 36 inches long and 3 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

### PATTERNS ON PAGE 86

**FROCK NO. D3156.**—For the frock in medium size:  $7\frac{1}{2}$  yards of 36-inch material; 1 yard of 27-inch lining. The skirt is  $3\frac{1}{2}$  yards wide at the hem and is 37 inches long. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. D3613; SKIRT NO. D3614.**—For the waist in medium size: 2 yards of 40-inch material;  $1\frac{1}{8}$  yards of 36-inch lining;  $\frac{1}{2}$  yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $4\frac{3}{8}$  yards of 40-inch material; 4 yards of  $\frac{1}{2}$ -inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. D2498; SKIRT NO. D2499.**—For the waist in medium size:  $2\frac{1}{4}$  yards of 36-inch material;  $\frac{1}{2}$  yard of 36-inch material for tie;  $\frac{3}{8}$  of a yard of contrasting material for the bias bands on collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in medium size: 3 yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

**FROCK NO. D3553.**—For the frock in medium size:  $6\frac{1}{2}$  yards of 40-inch material. The skirt is 37 inches long and  $3\frac{3}{4}$  yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. D3495; SKIRT NO. D3496.**—For the waist in medium size: 1 yard of 40-inch material;  $\frac{3}{4}$  yard of 40-inch material for sleeves;  $\frac{7}{8}$  of a yard of 36-inch material for waist lining;  $\frac{1}{2}$  yard of 40-inch material for girdle;  $\frac{3}{8}$  of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $3\frac{3}{8}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. D3316; SKIRT NO. D3317.**—For the waist in medium size:  $2\frac{1}{2}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price 50 cents. The skirt is 37 inches long and measures  $2\frac{1}{2}$  yards at the lower edge. For the skirt in medium size:  $2\frac{1}{4}$  yards of 42-inch material;  $\frac{1}{2}$  of a yard of 27- or 36-inch contrasting material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. D3517; SKIRT NO. D3518.**—For the waist in medium size:  $2\frac{1}{4}$  yards of 40-inch material for underwaist and sleeves;  $1\frac{1}{4}$  yards of 42-inch material for waist. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and measures  $2\frac{1}{2}$  yards at the lower edge. For the skirt in medium size:  $1\frac{1}{2}$  yards of 54-inch material for the lower section;  $1\frac{1}{4}$  yards of 40-inch material for the upper section. Sizes, 24 to 30 inches bust measure, 35 to 41 inches hip measure; 50 cents.

**FROCK NO. D3530.**—For the frock in medium size:  $5\frac{3}{4}$  yards of 40-inch material;  $\frac{1}{2}$  yard of 36-inch material for collar. The skirt is 4 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

### PATTERNS ON PAGE 87

**MISSES' FROCK NO. D3656.**—For the frock in medium size:  $6\frac{1}{4}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 40-inch material for collar and cuffs;  $\frac{3}{4}$  of a yard of 36-inch material for waist lining. Sizes 16 and 18 years. Price, \$1.

**WAIST NO. D3264; SKIRT NO. D3265.**—For the waist in medium size:  $3\frac{1}{8}$  yards

of 40-inch material;  $\frac{3}{8}$  of a yard of 18-inch material for collar. Sizes, 16 and 18 years; 34 and 36 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size:  $3\frac{1}{2}$  yards of 36-inch material. Sizes, 16 and 18 years; 24 and 26 inches waist measure. Price, 50 cents.

**FROCK NO. D3251.**—For the frock in medium size:  $5\frac{1}{2}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar and cuffs. The skirt is 35 inches long and  $3\frac{3}{8}$  yards wide at the hem. Sizes, 16, 18 years, 34 and 36 inches bust measure; \$1.

**FROCK NO. D3484.**—For the frock in medium size:  $4\frac{1}{4}$  yards of 40-inch material. The skirt is 34 inches long and  $3\frac{1}{2}$  yards wide at the hem. Sizes, 16 and 18 years; 34 and 36 inches bust measure; \$1.

**COAT NO. D3406; SKIRT NO. D3407.**—For the coat in medium size:  $2\frac{1}{2}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for trimming. Sizes, 16 and 18 years. Price, 50 cents. The skirt is 35 inches long and  $2\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{1}{2}$  yards of 40-inch material. Sizes, 16 and 18 years. Price, 50 cents.

**WAIST NO. D3451; SKIRT NO. D3452.**—For the waist in medium size:  $1\frac{1}{2}$  yards of 40-inch material; 1 yard of 36-inch material for sleeves;  $\frac{1}{2}$  yard of 27-inch material for collar. Sizes, 16 and 18 years; 34 and 36 inches bust measure. Price, 50 cents. The skirt is 34 inches long and 4 yards wide at the hem. For the skirt in medium size: 5 yards of 40-inch material. Sizes, 16 and 18 years; 24 and 26 inches waist measure. Price, 50 cents.

**MISSES' COAT NO. D3481.**—For coat in medium size:  $3\frac{3}{4}$  yards of 54-inch material;  $1\frac{1}{4}$  yards of 40-inch material for collar, revers facing, and cuffs. Sizes, 14 and 16 years. Price, 50 cents.

**WAIST NO. D3475; SKIRT NO. D3476.**—For the waist in medium size:  $1\frac{1}{4}$  yards of 40-inch material;  $\frac{7}{8}$  of a yard of 36-inch lining material;  $\frac{3}{4}$  of a yard of 36-inch material for collar and cuffs;  $\frac{3}{8}$  of a yard of 1-inch ribbon;  $\frac{7}{8}$  of a yard of lace for vest. Sizes, 14, 16 and 18 years; 34 and 36 inches bust measure. Price, 50 cents. The skirt is 34 inches long and  $3\frac{1}{2}$  yards wide at the hem. For the skirt in medium size:  $3\frac{3}{8}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 54-inch material for belt and pockets. Sizes, 14, 16 and 18 years; 24 and 26 inches waist measure. Price, 50 cents.

**FROCK NO. D3243.**—For the frock in medium size:  $5\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar and cuffs. Sizes, 16 and 18 years; 34 and 36 inches bust measure. The skirt is 35 inches long and  $3\frac{3}{4}$  yards wide at the hem. Price, \$1.

### PATTERNS ON PAGE 88

**CHILD'S COAT NO. D3117.**—For the coat in medium size:  $3\frac{1}{4}$  yards of 36-inch material. Sizes, 6, 8, 10, 12 years; 50 cents.

**CHILD'S DRESS NO. D3670.**—For the dress in medium size:  $2\frac{1}{4}$  yards of 36-inch plain material;  $\frac{1}{4}$  of a yard of 2-inch ribbon for tie; 10 buttons. Sizes 6 and 8 years. Price, 50 cents.

**FROCK NO. D3379.**—For the frock in medium size:  $2\frac{1}{2}$  yards of 36-inch material;  $\frac{3}{8}$  of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4 and 6 years. Price, 50 cents.

**CHILD'S COAT NO. D3486.**—For the coat in medium size:  $3\frac{1}{2}$  yards of 40-inch material. Sizes, 8 and 10 years; 50 cents.

**CHILD'S FROCK NO. D3074.**—For the frock in medium size:  $2\frac{1}{4}$  yards of 36-inch material;  $\frac{3}{8}$  of a yard of 18-inch material for collar and front yoke. Sizes, 4, 6, and 8 years. Price, 50 cents.

**SMOCK NO. D3075.**—For the smock in medium size:  $2\frac{1}{2}$  yards of 36-inch material;  $1\frac{1}{4}$  yards of 27-inch material for bloomers. Sizes, 2, 4 and 6 years; 50 cents.

**CHILD'S SMOCK NO. D3073.**—For the smock in medium size:  $2\frac{3}{8}$  yards of 36-inch material;  $\frac{3}{8}$  of a yard of 27-inch material for collar and cuffs;  $1\frac{1}{4}$  yards of 36-inch material for trousers. Sizes, 2, 4 and 6 years. Price, 50 cents.

**CHILD'S DRESS NO. D3672.**—For the dress in medium size:  $2\frac{1}{4}$  yards of 36-inch material. Sizes, 4 and 6 years; 50 cents.

**COAT NO. D3477.**—For the coat in medium size:  $2\frac{1}{2}$  yards of 36-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar, cuffs and facing. Sizes, 2, 4 and 6 years; 50 cents.

**CHILD'S SMOCK NO. D3650.**—For the smock in medium size:  $2\frac{3}{4}$  yards of 36-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar. Sizes, 4 and 6 years; 50 cents.



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**IT IS** the only modern light, low hung electric. It has long sweeping lines and is strikingly beautiful by comparison with any other car of its type.

Dependability, durability and economy are of course at the bottom of the remarkable success of the Milburn Light Electric.

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a roomier car than others as big or bigger, is also responsible for much of its popularity.

Then, too, it is by far the easiest riding car of its kind.

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*The Milburn Town Car—outside driven—inside capacity four passengers—a beauty—\$1995 f. o. b. Toledo*

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An illustration of a man in a top hat and a woman in a fur coat standing next to a vintage car. The man is wearing a dark top hat and a light-colored coat. The woman is wearing a large, light-colored fur coat and a hat with a feather. They are standing next to a dark-colored vintage car with large spoked wheels and a red stripe on the tires. The car has a license plate that reads "827".

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*Are as indicative of finer taste and judgment of worth as the personal attire of a gentlewoman. They are not only handsome and smart but render remarkable efficiency.*

Fisk Tire Service in more than a hundred and twenty-five Direct Branches is a great assistance to the woman who drives her own car. The service is free. In all leading cities.





Among the paintings which, during January, showed at the Durand-Ruel Galleries the varying phases of Renoir's art, was the famous painting of vibrant atmosphere, "Canotiers à Chatou"

## A R T

### Calendar of Current Exhibitions

#### NEW YORK

**Ainslie Studio.** Twenty-five paintings by George Inness, through March.

**Braun Galleries.** French landscapes by Albert Gihon, from January 22 to February 15.

**Braus Galleries.** Mezzotints printed in colors by S. Arlent Edwards, from January 19 to February 20.

**Fine Arts Building.** Thirty-second annual exhibition of the Architectural League of New York, from February 4 to 24.

**Folsom Galleries.** Recent paintings of Norway in winter, by William H. Singer, from January 17 to February 14.

**Metropolitan Museum of Art.** Memorial exhibition of the works of the late William M. Chase, from February 19 to March 18.

**National Arts Club.** Exhibition of American etchings, under the auspices of the American Institute of Graphic Arts, from February 28 to March 24.

**New York Public Library.** Print Gallery: American portraits of the Colonial and Revolutionary periods. Gallery 322: mezzotints from the Cadwalader collection and exhibitions illustrating the making of prints.

**Stuart Gallery.** Henry Wolf Memorial exhibition and recent additions to the print collection. General Exhibition Room: Exhibition of American Drama.

#### BALTIMORE

**Peabody Institute.** Paintings and sculpture by the Charcoal Club of Baltimore, from February 1 to March 1.

#### BUFFALO

**Albright Gallery.** Exhibition of French art loaned by the Luxembourg Museum, for an indefinite period.

#### HARTFORD

**Connecticut Academy.** Seventh annual exhibition, from February 12 to 26.

#### PHILADELPHIA

**Pennsylvania Academy of the Fine Arts.** One hundred and twelfth Annual Exhibition of Contemporary American Art, from February 4 to March 25.

#### PITTSBURGH

**Carnegie Institute.** Exhibition of the collection of paintings belonging to the late David T. Watson, from January 22 until the end of March.

HUNDREDS of painters have interpreted the world as they saw it and yet have left us unmoved, to see it as we saw it before. It is only now and then that there has been a man who has seen it in a bigger and more vivid way than the rest and who has made us ever after see it as he saw it. Thus it was that Monet showed us the changing light and moving atmosphere of out-of-doors, in colors that were clear and vivid, and that Renoir, his contemporary, painted the atmosphere of in-doors as well as out, and gave us such works as the splendid "Mme. Charpentier and her two Children," which belongs to the Metropolitan Museum of Art, and the bright breeze-blown "Canotiers à Chatou," one of eighteen of his paintings on exhibition at the Durand-Ruel Galleries through the greater part of January.

There was something of pathos in this exhibition, which showed

glimpses of Renoir's work from 1879 to his latest nude, painted in 1916. The "Femme et Enfant," painted in 1881, shows him in his prime, painting with a clearness of vision ahead of his time, meeting criticism on all sides from those who had not yet learned to see as he saw. The work of that time was free, spontaneous, strong yet delicate of touch,

and clear and fresh in color, a painting of atmosphere through which he saw the objects he painted. From that period, when he was supreme master of his art, this man who so ably painted his impressions has painted steadily to the present time. Now an old man, crippled so that brushes which he can no longer hold must be tied in his hand, he still expresses himself in color, though no longer with the sure and delicate touch or truth of drawing. His latest "Baigneuse assise" seems from neither the same hand nor the

(Continued on page 114)



Among the notable miniatures recently painted by Edith Duggan is a charming portrait of Miss Clarice M. French, daughter of Mrs. Seth Barton French



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A

R

T

(Continued from page 113)

same brain that created the "Femme et Enfant" and revealed to us the vibrant out-of-doors atmosphere in "Canotiers à Chatou."

## DOUGHERTY IN A NEW RÔLE

To those who knew the strong paintings of the sea by which Paul Dougherty has won his high rank as an artist and who associate his name with large canvases in oil, the exhibition at the Macbeth Gallery in January offered a surprise. Almost without warning, except to those who knew his work intimately, Dougherty has made for himself a place among the foremost of our water-colorists of to-day. In these water-colors there is a suggestion of the solidity and strength that one finds in the works of Winslow Homer, though without, as yet, his full breadth of vision. Throughout nearly all of the fifty-three paintings, Dougherty has chosen scenes with water; one portrays the ocean as he has painted it often along the coast; some have mere small winding streams that give the landscape life and movement, a movement which is felt even in the trees, at times. Yet all the paintings are big, direct, and free, definite even, at times, to a lack of atmosphere. There is in them perhaps more strength and truth than imaginative interpretation.

## THE OFFICIAL FRENCH WAR PAINTER

In the gallery of the Museum of French Art were exhibited for a short time in January, seventy water-colors by Charles Duvent, a French painter who has been commissioned by the Ministry of Foreign Affairs of the French Government as Painter to the Armies. This exhibition was the work of a year and a half under shell and fire, painting the battlefields of France and the American War Relief Work. Charles Duvent is ably fitted for such a task for he unites the ability of a painter who has received many honors in France,—from the Government, the Legion of Honor, and the Salon,—with the experience of a soldier in the staff of General Gourard. This is not Duvent's first experience as a war painter, for at



From the able hand of Alice Preble Tucker de Haas comes this engaging miniature of Margery Schuyler, daughter of Mr. Philip Van Rensselaer Schuyler

the time when this war began he was in Fez after three campaigns with the French army in Morocco, on a commission from the French Government to paint the campaign of Taza.

The scenes are selected and painted with, perhaps, less of artistic than of historic or patriotic reason, dull and grayed in color, yet ably handled and full of interest and action.

Among the most interesting of these water colors is a series showing the magnificent cathedral at Reims which has suffered so great damage in the war. This cathedral in which Jeanne d'Arc saw Charles VII crowned King of France and before which her statue now stands is one of the most famous in France, and the world which mourned its injury can not fail to find interest in these records of the war's work. The most spirited of the Reims series (which includes views of the city as well as the cathedral) is the sketch of the statue of Jeanne d'Arc at the portal of the cathedral.

The proceeds of the exhibition will form a contribution to the funds of the American Hospital at Neuilly.



The French Museum held during January an exhibition of spirited and patriotic watercolors by Charles Duvent, official painter to the armies of France

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mentioning your best grocer's name, for booklet, "How and When," suggesting forty-one dainty ways to serve.

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## SEEN on the STAGE

(Continued from page 59)

cubit to their stature), and she makes baby-clothes against the day when her child shall mysteriously be delivered to her. This is one of the points in this extraordinary play which excite unsympathetic laughter from fat people who have been overfed in Broadway restaurants.

The skipper of the wrecked yacht sails away—to take the new-made mother to her home in California; but he promises to come back and to unite his life with that of Eve. She loves him because he is beautiful and strong, and is, besides, the only man she has ever seen; and he loves her because she is simple and primordial and true, and has what he has deftly defined as an "unfurnished" mind. But, after he has sailed away, the old lighthouse keeper intercepts his letters to Eve, and writes him in return that Eve is dead. Thus the terrible New England conscience fulfills its duty to glorify its God by making all this lovely world a dreary and a tragic waste.

Five years later, the adventurous yachtsman sails back to 'Ception Shoals. The woman that he loves is locked up in the lighthouse tower, watching the indefatigable lamp. He is told once more, by the religious lighthouse keeper, that she is dead; and his letters are returned to him, unopened. He sails away forever. The tricked and persecuted Eve descends from her vigil in the tower. She can no longer live without her lover and her lord. Afar, she hears the tolling of an ominous bell-buoy, which seems to sound the

voice of her dead and buried mother. And, at the calling of this tragic voice, she goes forth and flings herself into the sea.

Many people may not like this play. It is primordial, and, in consequence, uncustomary. It is tragic, and therefore, to the common mind, unentertaining. It is, in one or two respects, imperfectly constructed. But the undeniable fact remains that "Ception Shoals" has brains behind it. It has been imagined by a man who has imagination; it has been built by a man who knows something of construction; it has been written by a man who knows how to write. If this play should go down to failure before an unappreciative audience, it would still establish beyond question the inherent right of a further hearing on Broadway from the author,—Austin Adams.

### THE IRVING PLACE THEATRE

The Irving Place Theatre, where performances are given in the German language for the enjoyment of the German-American population of New York, has long been recognized as an institution of high standards which puts to shame the efforts of the average theatre on Broadway. It is a pleasurable privilege to record the fact that, under the direction of the Herr Direktor Rudolf Christians, the Irving Place Theatre is successfully sustaining the traditions of its long and honorable history

In this theatre, on the evening of the tenth of January, Herr Christians set forth the first production that has been shown in New York, at any time, in any language, of "The Wild Duck," by Henrik Ibsen. This masterpiece was written so long ago as 1884; and New York has waited a long time to see it. Though not one of the very greatest, it is at least one of the most characteristic compositions of the master of the modern drama. Despite the fact that it is slow in starting and somewhat too deliberate in getting

under way, "The Wild Duck," as Mr. William Archer has asserted, exhibits finally "an amazing power of fascinating and absorbing us by the gradual withdrawal of veil after veil from the past."

At the Irving Place Theatre "The Wild Duck" (which is called, in German, "Die Wildente") is excellently acted. The performance of the Herr Direktor Christians in the part of Hjalmar Ekdal could scarcely be surpassed, and all the other characters are projected with unusual intelligence.

No less worthy of commemoration was the recent production, at the same theatre, of "The Living Corpse," by Count Leo Tolstoi. This remarkable work was found among the papers of the great Russian author after his death. Though novelistic in structure, it is an arresting and emphatic play; and those of us who are Americans are deeply indebted to the German theatre for affording us this initiatory view of a masterpiece of recent Russian literature.

The story of "Der Lebende Leichman" (as it is called in German) is set forth in eleven scenes; and this novelistic structure requires a projection of the text on an inner and outer stage. This principle has been practically carried out in the production at the Irving Place Theatre; but the minor facts must be recorded that the scenery has been painted very horribly and the furniture has been selected with execrable taste. At the Irving Theatre, nobody appears to care if the setting looks, for all the world, like a flat on Second Avenue; but—by a curious contravention of taste—the audience insists that the music rendered during the entr'actes shall be extraordinarily meritorious, and this insistence is satisfied as a matter of course.

Anybody who has seen successively the performances of Rudolf Christians as Fredja in "The Living Corpse" and as Hjalmar in "The Wild Duck" must admit that he is one of the very finest artists who are acting in America to-day. His method is minute and careful; but though based upon studious details, it affords an impression of utter spontaneity. To see his work in either of these plays is to experience a sense of shame; for this German actor in a German-American theatre transcends with ease the usual accomplishments of the most celebrated American actors in the most fashionable theatres of Broadway.



Photograph by Ira L. Hill

If musical comedy sans Justine Johnstone be neither musical nor comedy to you, you have, of course, seen her in "Oh Boy!"

(Continued on page 118)





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## S E E N o n t h e S T A G E

(Continued from page 116)

## "SEREMONDA"

"Seremonda," by William Lindsey, may be described as a dignified anachronism. It is a romantic tragedy, constructed in four acts and seven scenes, and written in blank verse. Under the far better title of "The Wine of Roussillon," the text has been published by the Houghton, Mifflin Company.

Mr. Lindsey has retold the familiar legend of that Count of Roussillon who, having discovered that his lady is enamored of his page, kills the page, cuts out his heart, and has it cooked and served to his lady at the banquet-table,—whereupon the lady rushes forth to an adjacent balcony and hurls herself headlong into the sea. In dramatizing this old ballad of Provence, Mr. Lindsey has made a workmanlike play. The piece is rather slow in getting started; but it is correctly constructed, and it rises to one or two effectively dramatic moments toward the end. The verse is pedestrian, monotonous, and dull, and is never kindled to the glow of poetry.

"Seremonda" represents a respectable effort to rehabilitate a type of play that has been obsolete for half a century; but one wonders a little why the author wanted to write it. When a man is not a poet, there are many more amusing things to do in life than sit down at a desk and grind out four acts of commonplace blank verse.

## "THE LODGER"

"The Lodger," by Horace Annesley Vachell, freely adapted from a novel of the same name by Mrs. Belloc Lowndes, is a rather amusing play that hovers between farce and melodrama. With a little more practice in play-making, Mr. Vachell might have developed this piece into a thoroughly satisfactory entertainment.

The story deals with a mysterious young man who rents a room in a lodging-house in Bloomsbury. In actuality, he is an Earl, who has disappeared deliberately from his home and his usual haunts in order to recover in solitude from the shock of having been jilted by a heartless fiancée. His manners are distracted, nervous, and unquestionably queer. For this reason, he is soon suspected of being guilty of a series of mysterious murders that have been committed recently in the neighborhood of Bloomsbury. He is trailed by detectives, and finally arrested; but he is, of course, immediately released when the revelation comes to the police that he is, in actuality, the Earl of Twyford.

The proper way, of course, to tell this tale would be to follow the new formula that, in recent years, has been developed in America by melodramatists like Mr. Roi Cooper Megrue and Mr. Max Marcin. The secret of the hero's identity should be hidden from the audience until that final moment when it is, perforce, revealed to the police. Mr. Vachell has taken the audience into his confidence much too early and has thereby robbed his plot of the enticing element of mystery. The serious love scenes between the Earl of Twyford and an attractive female inmate of the lodging-house should also be deleted; for, in a play of this type, there is no time to dally with conventional romance.

## "GAMBLERS ALL"

"Gamblers All" was written by May Martindale; but it might have been writ-

ten by her father, Sir Charles Young, who was the author of "Jim the Penman." It is a conventional melodrama of a type that was admired thirty years ago. The plot, the characters, the dialogue, are all theatrical and false. "Gamblers All" appears to be a sort of relic of a period in which people went to the theatre to forget life. Nowadays, they go to the theatre to be reminded of it.

## "IN FOR THE NIGHT"

Of the many dull American farces that have been produced in New York during the course of the current season, "In for the Night," by James Savery, is one of the very worst. For some mysterious reason, the author, fresh from Harvard University, felt an impulse to rewrite the already over-written farce in which a company of ill-assorted people are gathered into a single house and confined together by some artificial circumstance which prevents them from fleeing from each other to the outer world.

There is nothing funny in this play. The plot is traditional, the characters are conventional, and the dialogue is dull. The only point of interest in the production is an indication of a mystery. How, in heaven's name, did such a piece secure admission to a theatre on Broadway, at a time when many plays that the public wants to see are being kept away from the metropolis by the theatre-famine?

## "AND SO THEY WERE MARRIED"

A comedy by Mr. Jesse Lynch Williams, entitled "And So They Were Married," was published in October, 1914, by Charles Scribner's Sons. Since that time, any American manager might have bought a copy of the play for the small sum of one dollar and a quarter, and might have secured the acting rights by the simple expedient of writing a letter to the author.

The play was first produced, on the afternoon of January 12, 1917, by the American Academy of Dramatic Arts. A distinguished audience discovered with surprise that it was even more effective on the stage than it had seemed to be upon the printed page. Representatives of several managers became excited, and began to bid against each other for the acting rights. It will be interesting to wait and see what comes of this excitement.

"And So They Were Married" discusses the same theme as "Getting Married"; but it is a vastly better play. Mr. Williams has supplied the element of action which Mr. Shaw chose disdainfully to do without. The dialogue of Mr. Williams is no less brilliant and incisive than the dialogue of Mr. Shaw; but it is spoken by people who have been imagined into real existence instead of by puppets who merely serve conveniently as mouthpieces for the author.

If this intelligent and interesting comedy had been written by some Hungarian or Polish author with an unpronounceable name, it would undoubtedly be celebrated as a monumental contribution to dramatic literature. Because it happened to be written merely by a distinguished American man of letters, it has been ignored for more than two years, since the date when it was published. Some time or other, in the future, one of our commercial managers will make money with this play; and, when this time has come, the manager will be lauded in the Sunday papers for his critical discernment.

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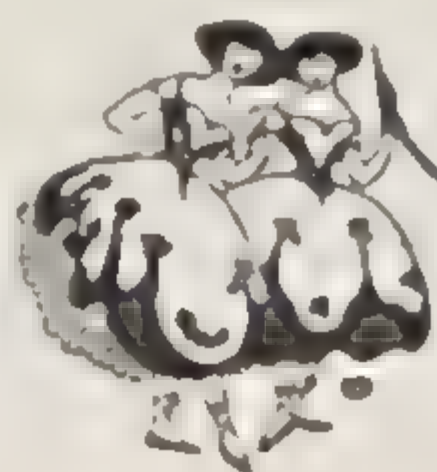
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## MAKERS of MUSIC

(Continued from page 57)

which hero-worship is made. Kreisler does not try to give the impression that he is doing an extraordinary thing. The listener never feels that he is exerting himself to the limit of his powers. Rather, one feels that this artist could do ten times more if it were necessary. So from his quiet demeanor there springs up in the audience an intensity of enthusiasm which obvious effort could never evoke. The effort lies behind him, in those years when he was content to get along without fame for the sake of hard work.

### THE RESTRAINT IN KREISLER'S ART

Kreisler's tone is very pure and a trifle thin. Unalloyed by excessive *vibrato*, it suggests a thread of silver. In this it is unlike the tone of most violinists, who aim to draw the utmost of human intensity from their instruments. This latter sort of tone, with its heavy vibration, offers the violinist the easiest appeal to the casual public. But it carries dangers with it, for it is almost certain to compromise the violinist's style. The violin, like any healthy human being, resents being forced to the limit of its emotional capacity. Kreisler rejects such a tone in all but the sheer legato passages in the lower registers. In recompense he has a command of style which no other violinist now before the public can show. Each sort of music receives at his hands the tone quality and the balance which it asks for, simply conceived and consistently carried through. He can suggest, as no other violinist can, the elegance of the court of Louis XV, as it is reflected in the airs of Lully and Rameau. Yet no other can better express the homely popular quality of the street- and café-songs of old Vienna. The brilliance of Mendelssohn's concerto sparkles all the more brightly because he plays it without attempting to dazzle.

Part of Kreisler's perfection of style comes from his exquisite use of the bow. This he handles lightly, as though it were a baton, indicating nuances to his orchestra, not as though it were a lash to whip an unwilling servant to exertions. At the end of a phrase this bow leaves the strings so delicately and surely that the auditor could almost grasp the syntax of the music with his eye. Kreisler's phrasing alone would place him in the front rank of musicians. There are several eminent violinists, one of whom will presently be mentioned, who in the true sense do not phrase at all, for violin fashions of today lay little stress on this matter, which, more than any other, indicates the intellectual quality of the performer. But to hear Kreisler's phrasing is to see the violin truly raised to a human status. For, while a machine has action, and a beast has action plus feeling, only man has intelligence, that "apprehension" which in Hamlet's words makes him "like a God."

### VIOLINISTS AND FIDDLERS

But to say that Kreisler is as nearly perfect a musician as it is humanly possible to be, is not to say that his way of doing things is the only perfect way. The venerable Eugene Ysaye, who made one of his rare appearances in New York in the series of Friday Morning Musicales at the Biltmore, uses a tone which is the envy of all violinists, a tone so rich and full that it seems to come from a human throat. No other can use such a tone without encountering the pitfalls that have been suggested. While Ysaye lives, Kreisler must share highest honors with him. After these two come a number of eminent artists who have appeared in New York this season as ministers to the king of instruments. Jacques Thibaud retains all the reserve of Kreisler on the platform, and an even more imposing dignity. He, too, is one of those who be-

lieve that a good wine needs no bush, and plays his music in quiet and business-like fashion. But he is not so genial a performer as Kreisler, and his intellectuality, which is evident in all his playing, makes a more severe demand upon the listener.

### ETHICS AND "JOINT APPEARANCES"

One of the best evidences of the genuineness of his musicianship was his appearance with Harold Bauer in a sonata recital recently at Aeolian Hall. The jealousy of artists, which so often makes the management of opera a Herculean task, has perhaps conspired to keep such joint recitals off the concert boards, and hence robs the musical public of a great quantity of beautiful music which was written for small combinations of instruments. For in a "joint appearance" neither artist is a star. The ethics of the situation, as well as the character of the music, demand that neither should play first fiddle. But such ethics are irksome to the artist whose soul is small. So one rejoices that there are men like Bauer and Thibaud. And not less, men like Pablo Casals, greatest of 'cellists. For one of the most perfect recitals of the season was that which these two artists gave recently. The program consisted of three of Beethoven's cello sonatas, a thing which would horrify conventional program-makers. For the cant of the day, says that concert-goers demand "variety" (as though Beethoven did not run the gamut in his sonatas) and brilliance, popular appeal, and the like. In the conventional sense, this Beethoven program had neither variety, brilliance, nor popular appeal, yet the hall was so crowded that the stage had to be utilized to accommodate the audience. The performance was one of quiet ease and flawless perfection. Of Casals one might repeat most that has been said of Kreisler, except that his tone, as befits his instrument, is one of full-voiced and golden beauty.

### THE TRAGEDY OF THE WUNDERKIND

Efrem Zimbalist, who appeared in December at the Metropolitan, is always in demand as soloist at orchestral concerts; he is an artist of distinction, but his distinctions are not those of Kreisler. Perhaps he suffered from being forced into his career as a *Wunderkind*. Kept busy at the work of maintaining the reputation he made for himself at the beginning, he has not had the advantage of that mellowing and ripening that comes of quiet labor in maturity. This is only to judge him by the highest of standards, for his technique is dazzling and his tone is rich. As a virtuoso, he is of the highest rank, but as an artist, in the fullest sense of the word, he lacks the quiet authority of greatness. Not so much can be said for Mischa Elman, who was likewise a *Wunderkind* and has been cruelly forced in his career. Of all violinists of distinction now in the public eye, he is the most overrated. He possesses a first-rate equipment, but there is nothing first-rate in his use of it. Relying wholly on the conventional means to effectiveness, the forced tone, the "brilliant manner" and the like, he commits almost all the sins which a mediocre violinist can be guilty of. He uses the *vibrato* to excess; he often slides from one note to another in a manner which gives his tones the effect of a whine; besides forcing his tone, he varies it without regard for style; he is careless of detail and is often rough in rapid passages. Finally, he hardly practises the rudiments of phrasing; often, for minutes after minutes, his bow never leaves the strings. This robs his music of all form and design. Music has a structure and

(Continued on page 122)





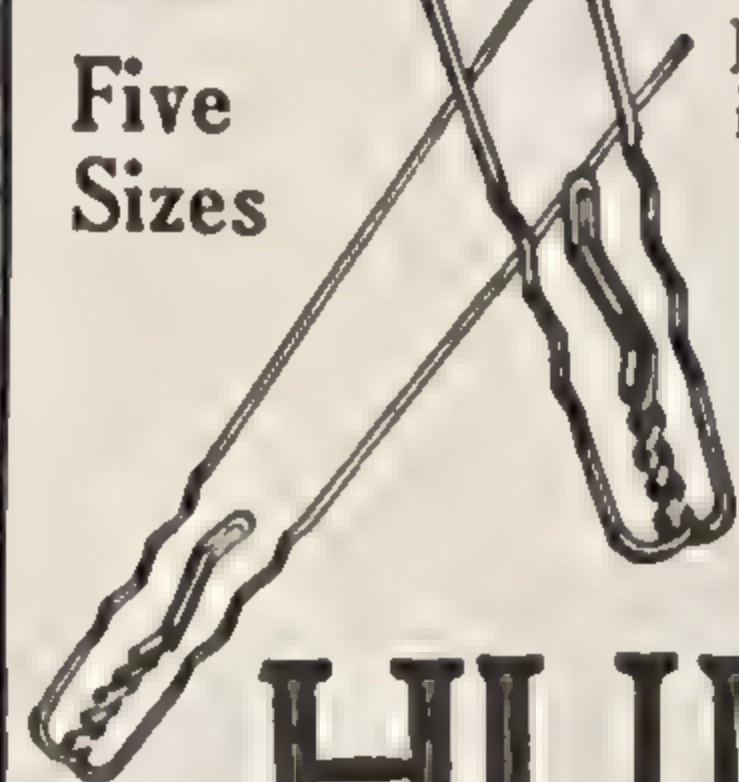
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## MAKERS of MUSIC

(Continued from page 120)

syntax, like language. The careful speaker articulates his sentences as carefully as he articulates his words. Elman's playing is like the speech of an uncultivated person who never comes to a full stop, but connects all his sentences with "and," halting only from lack of breath. And because he can command no one style consistently, even the sentimentality which he so often forces loses its effect. In spite of all the carefully planned "variety," "brilliance," and "popular appeal" of his programs, the impression which he leaves with the hearer is vague and tepid.

## THE FLONZALEY QUARTET

While mention is being made of virtuosi, we should not forget the exquisite work of certain ensembles of stringed instruments, a work which is not so picturesque, but which gives, to the discriminating few, a pleasure perhaps more keen than that which comes from any other form of music. In speaking of the Flonzaley Quartet as probably the most admirable ensemble of strings in the world, one may forget that its members individually rank among the great. No one who has heard the tone which Mr. Ugo Ara produces from his viola can ever again think of a string quartet as the dispenser of dusty pedantic music. The supreme artistry with which these four musicians blend their instruments would put most of the virtuosi to shame. Those who have ears for this art still recall with pleasure the recent recital of "the Flonzaleys," at which they gave a first performance to a new quartet by Ernest Bloch, an eminent Swiss composer now living in this country. This work is highly modern, perhaps a little fearsome to those whose ears are not trained to quartet music, but glowing with fervor and pictorial imagination. More will be heard of Bloch before another season is past.

## TO INTRODUCE A FRENCH SOCIETY

A quaint ensemble of stringed instruments was heard recently at the first of "Six Sunday Nights" at Sherry's, the proceeds of which will go to the war relief work that is carried on by *L'Oeuvre Fraternelle et Union des Arts*. The recital introduced to this country the *Société*

*des Instruments Anciens*, which, under the presidency of the composer, Camille Saint-Saëns, was founded in 1900 by Henri Casadesus, to revive the string music of the seventeenth and eighteenth centuries with the instruments for which it was originally intended. The quartet of "viols" of antique workmanship have a quality of tone which can not be matched by any instruments made now. At the hands of four distinguished players, and supported by the primitive piano or *clavecin*, this ensemble discourses most charmingly of artificial gardens, and aristocratic shepherdesses, and all the other things which we associate with the time of the Sun King. This recital is the first of a long list of concerts by French artists which is being fostered by the Marquis de Polignac, under the direction of the French *Ministre des Beaux-Arts*, and under the patronage of a number of prominent men and women in New York, for the purpose of acquainting Americans more perfectly with the art and culture of France. It is hoped, before another season is over, that the company of the *Opéra* or of the *Opéra-Comique*, may be heard in New York in works of the French repertory, which is but sadly represented at the Metropolitan.

## THE ARTIST AND THE PUBLIC

In all the mad scramble for reputation, and jockeying for position that goes on among musicians in New York, the spirit of such men as Kreisler and Casals, as Thibaud and Bauer, is refreshing and reassuring. Young musicians, studying the New York public and casting envying glances on the road to fame, too often assume that it does not pay to do one's best. "What the public wants" is an illusion in music as it is in the theatre. The "public" hardly knows what it wants; it looks respectfully to the artist to show it. But having been shown, it does not often choose falsely. It is fatal to the young artist consciously to play the part of fallen angel, to lower his standards for the sake of a public which he supposes to be beneath him. The musician owes to the public as well as to himself (not to speak of his art) the best that he can give. Such men as Kreisler and Bauer have proved this not only the admirable, but the successful way.

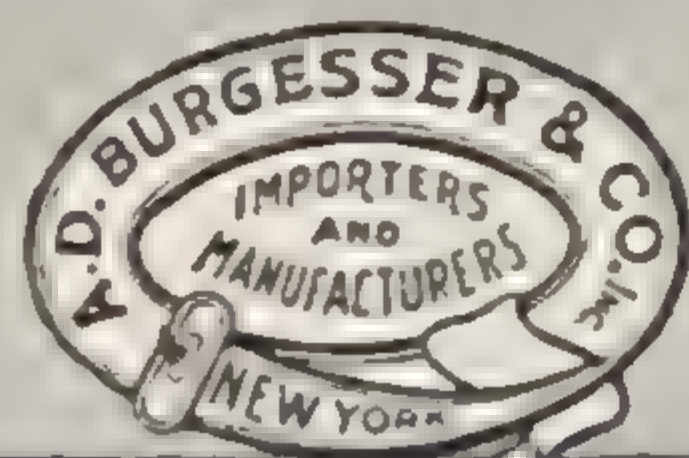
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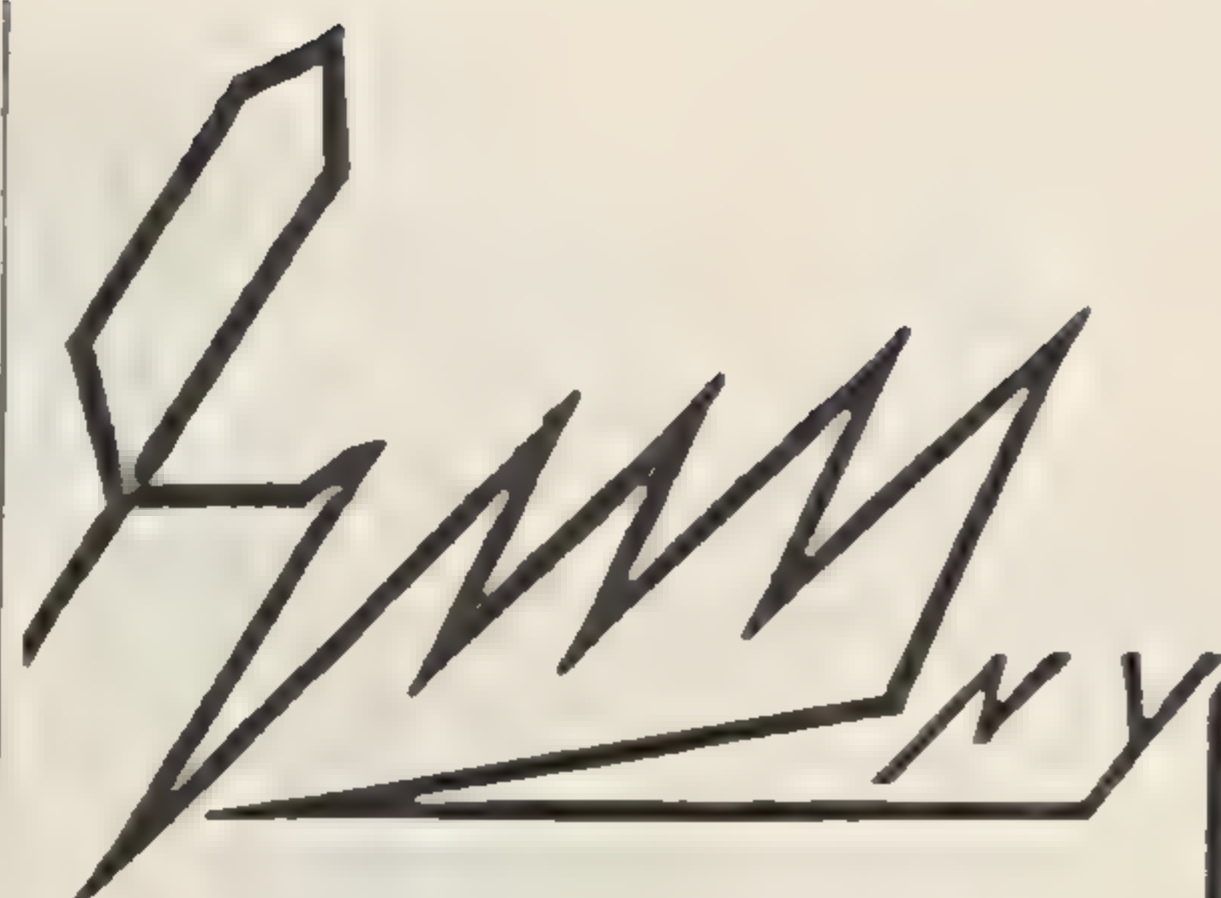
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## The RIVER THAT FLOWS From HEAVEN

(Continued from page 60)

tradition to those of Mohammedan faith, the Pathans and Moguls, and from these again to the sovereignty of England, the common Hindu inheritance of custom in religious rites, ceremonial ablutions, pious pilgrimages and the like, remains practically unchanged in a single point. While Egypt was building her pyramids, India was putting a parallel energy into the memorizing of her Vedas, the patient elaboration of the philosophy of the Upanishads, the written Vedic creed, and the fashioning of daily life in the image of these.

### WHERE THE FAITHFUL JOURNEY

The foot-pilgrimage from source to mouth of the Ganges (called Prodakshina) requires six years; it is told of some Saddhus that they gave their whole lives to the journey, not walking but rolling over and over, the entire distance. Great *melas*—periodical concourses of hundreds of thousands of dark-skinned devotees seeking merit through worship at places of age-long sanctity—assemble almost yearly at different points along the Ganges. Men of various speech pitch their rude tents over wide acres and assemble in seething multitudes, half-mad with religious excitement. The chief goals of these pilgrimages are the sources of the Ganges and the traditional scenes of the Mahabharata and Ramayana—the Iliad and Odyssey of the east. In their pious course these pilgrims pass, perforce, the noted monuments of other times—the Delhi that was the seat of Mohammedan sovereignty as it is to-day of the British ruler; the Taj Mahal of Agra built by Shah Jehan, grandson of the great Akbar as a fitting tomb for his favorite queen; the golden palace of

Amritsar, to the adorning of which fabulous fortunes were devoted;—and other almost endless records of the reigns and wars of the many peoples that have made their home in the valleys of this mighty stream.

### WHERE THE FOREIGNER IS ALIEN

Even the foreigner who lives long beside the Ganges falls somewhat under the magic of its spell. There is about it an old-world glamor, a reverence-commanding peace. But the foreigner, perforce, sees other aspects also. Being fundamentally other-minded than the Hindu, he does not kneel in placid resignation when the treacherous quicksands with which the lower river-course is cursed swallow his cattle or his kin, accounting that he has acquired great merit in having his possession thus chosen as sacrifice by the river-god. The foreigner does not hesitate to fell the peepul tree—believed to be most beloved by this river—if it happens to hamper the fulfilment of his personal plans, and Ganges alligators and crocodiles are to him no more sacred than those haunting any other waters. Above all, the foreigner can not be persuaded that even the mud of this river is a boon when it is presented to him in streaks on garments given for cleansing to native *dhobis* (washermen), who in the performance of their work still seek the banks and sand-bars of this stream rather than use water from city tanks and hydrants of western introduction. The foreigner, in short, is a practical person, who, while he sets his fancy free at times "amid the star-strewn meadows of the Silver River of the Sky," yet prefers to keep his common sense intact, and his feet firmly planted on the earth.

## WISPS OF HISTORY

(Continued from page 55)

silhouette alone would suffice to explain the enthusiasm for eighteenth-century modes which years have not lessened.

The Merveilleuses and the Muscadines wore the lightest of gowns with corsages so low that one might justly say that they did not exist. The women of fashion walked abroad with bare arms, in low-neck frocks, and clad in Greek tunics open to the knee and leaving the leg bare. Although this mode in winter was most dangerous to many of them, its attraction was such that no one would consent to give it up or to admit that her illness was due to that cause. They tell the story of the dinner given by Barras at the Petit Luxembourg, where the guests rivaled each other in the distinction and the lightness of their costumes. One beauty of the day appeared clothed in a robe of gauze with a gold belt at her waist and gold bracelets on arms and ankles; she wagered that all her costume, jewels included, did not weigh two pounds. The wager was taken; the Merveilleuse took off her clothes in an adjoining room; all was weighed and the weight barely exceeded a pound.

For protection from the cold, the women of the day draped themselves in great silken scarfs, fringed at the end and embroidered in colored silks. Under the First Empire, the success of scarfs was equally great. Every one copied the antique; all was Greek, Roman, or Pompeian. The Empress Josephine, who was a Creole and sensitive to cold, had a collection of scarfs in which every kind was represented. In a beautiful painting by Prudhon, which is in the Louvre, she

is seated in the park of Malmaison and wears over her white gown a great red embroidered scarf. The beautiful Madame Récamier, a devotee of this mode, had scarfs of embroidered tulle for summer; this innovation, worn by the greatest beauty of the period, had great success.

Under the Restoration and Louis Philippe, scarfs were of crêpe de Chine, brocade silk, or embroidered tulle; under the influence of the wars in Algeria, they acquired bayadere stripes; at one time they even affected the appearance of the burnous. In the Second Empire they gave place to the Indian shawl of strange and engaging color, which, although lending no grace to the feminine silhouette, appeared none the less at all fêtes and had its place in every trousseau, sharing unequaled favor with the shawl of embroidered crêpe de Chine and the pointed shawl of Chantilly lace, the greatest elegance of the period. Then came scarfs of mousseline de soie, of tulle, and of ostrich feathers, which, one and all, passed away. Only the fur scarf for evening wear remained, and what could be more becoming to beautiful shoulders than a setting of rich fur?

This fashion is of all times, of all periods; gracious figurines of the early centuries, knights of the middle ages, duchesses of the Fronde, courtesans, marshals of France have worn it; the generals of the First Empire wore it beneath their uniforms, and Napoleon I wore a scarf at his coronation. Fragility has crossed the centuries, and however strange have been the caprices of fashion, its reign is unchanging.



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Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

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(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

Mrs. L. O. B.—Are colored table linens, or linens embroidered in colors, considered correct? How shall I arrange my table between meals?

Ans.—Colored linens, which are rather

the fad of the moment, are quite permissible for informal affairs such as small luncheons or teas. For dinner, it is better to keep to the conservative white damask or linen, with lace insertion, if one wishes. Between meals, it is usual to clear one's table entirely and to put a centerpiece on it, on which may stand a bowl of flowers.

Mrs. E. A. S.—Is there any new way of hanging pictures that does away with the old-fashioned picture wire?

Ans.—There is no desirable new way of hanging pictures, so far as we know. The pictures should be hung flat against the wall, as nearly on a level with the eyes as possible, and placed on the various walls so as to balance the wall space on each side of the room. It is most desirable not to have the wires show.

If the walls are covered with a fabric or are papered, small steel nails, from which to hang the picture, will be found most satisfactory, as they are so small and round that when removed there will be no visible blemish on the wall, yet they are strong enough to hold securely any ordinary picture. They should be placed directly back of the picture, toward its top, and driven into the wall nearly to the head. If, however, pictures must be hung from the moulding, two wires should be used, one on each side of the picture, and they should be hung from two picture hooks placed parallel with each other, directly in line with each of the hook eyes to which the wires are attached. In very elaborate rooms of the French style, pictures are sometimes hung from silk cords and tassels, or from ribbons, but unless the rest of the details of the room are consistent with this treatment it is considered in extremely bad taste.

Mrs. F. H. B.—Kindly tell me if it is correct, when speaking of one's husband to a friend, to refer to him as "Mr. Brown."

Ans.—In speaking of one's husband to a friend, it is in better taste to say "My husband," or to use his given name. Speaking of him as "Mr. Brown" is usually done only in addressing servants.

## THE NEW YORK GUIDE

(Continued from page 40)

has probably had much to do with the popularity of this form of entertainment. People have seen that it is possible to give a short play which would be thrillingly interesting and that for the staging of such a play settings of elaborate mechanism are not necessary, and this makes theatricals available for ballroom entertainment. On January tenth, Mrs. Hermann Oelrichs gave at her home a series of one-act plays which equalled in charm and interest many one-act dramas staged by professionals. Photographs of those who took parts in these plays are shown on pages 46 and 47 of this issue. At these theatricals, one noted in the costumes of the older women a great amount of gunmetal cloth, a dark metal cloth. This gunmetal is new to the mode and has recently become an important factor in the fashions. A considerable amount of white was worn, for, as the season advances, there seems to be no diminution in the popularity of white. Mrs. William Payne Thompson wore a white gown embroidered with iridescent beads; this gown hung straight from the shoulders and was girdled at the waist with a beaded girdle; the sleeves were long and tight. Mrs. William K. Vanderbilt, Jr., wore a gown of cerise brocade belted with blue.

Miss Alexandra Emery's gown was of cloth of silver, and entirely without trimming. One notes in both capes and

wraps much plain metal cloth in contrast to elaborate brocades. Miss Emery's gown was belted with a wide girdle having long fringed ends at the front. Miss Angelica Brown's costume, another advocate of red, was of cerise taffeta with an overskirt of net of the same shade. Mrs. Kidder, also, wore a cerise costume, which had an underskirt of chiffon over which was draped velvet of the same color. The dress was high in the back and had long sleeves and a Lucile girdle of variously colored ribbons. Very new and very smart are these dresses made low in the neck in the front and high at the back. They have decided distinction.

The Théâtre Français has been, during the last month, the scene of a series of remarkably interesting lectures given by Madame André Puget, on the subject of the French authors who have fallen on the field of honor, among whom is her husband, the late André Puget, who was killed in a charge at the head of his company two years ago. Although she is not a professional lecturer, Madame Puget speaks with rare charm of diction and manner. She reads with a feeling, an enthusiasm, which communicates itself to the audience and holds them under its spell. She has met with unusual success in her work and will doubtless be heard at various private drawing-rooms later in the season.



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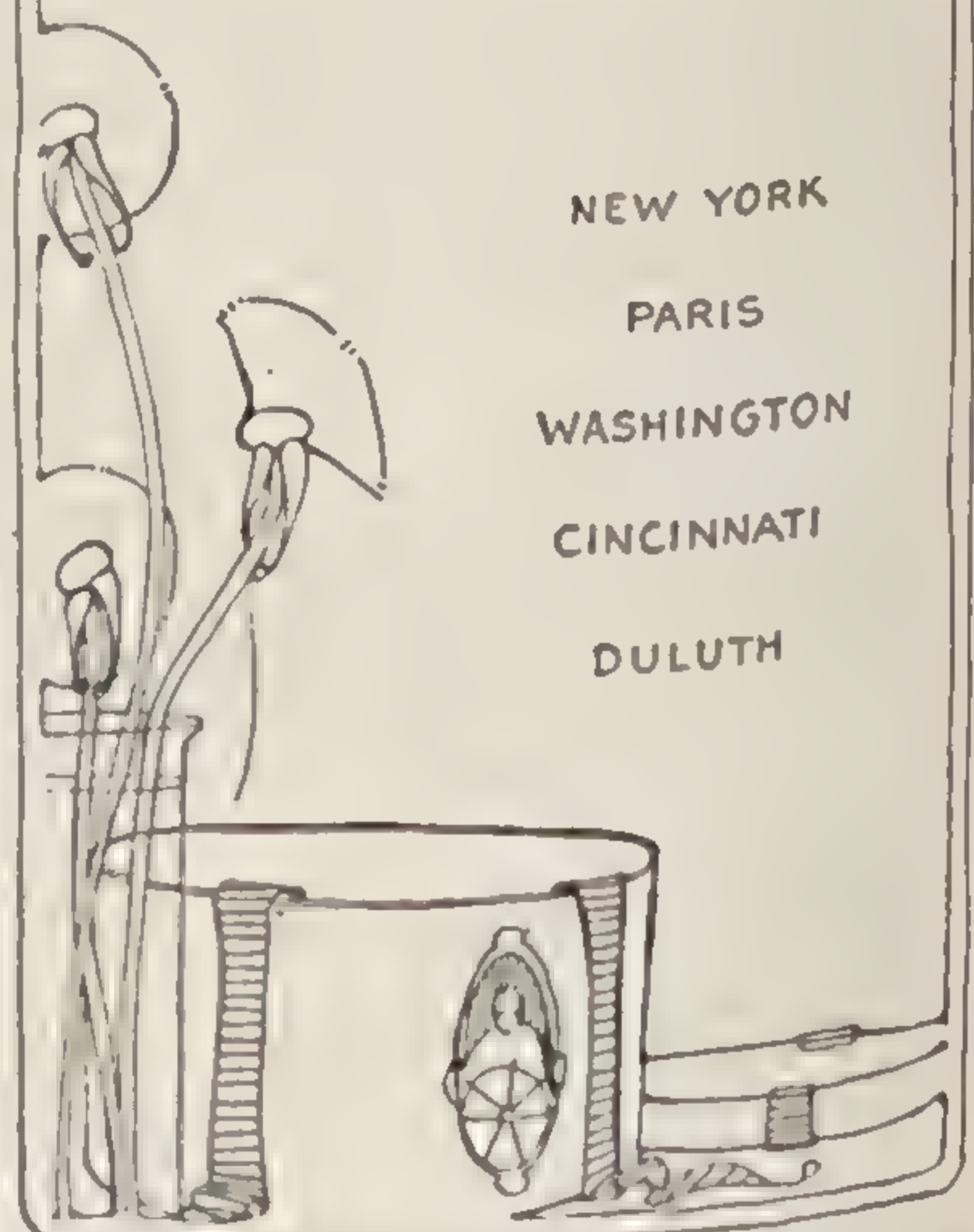
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**Neva-Slip**  
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Perfection Toe-Spring  
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A Personal Demonstration of this Simple Surgical Splint will convince the most skeptical. Any other foot troubles? Full particulars in plain sealed envelope to "Out of Town" customers. Sent on approval. Money refunded if not as represented.

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Two Styles

The charming hat pictured here is but one of the many smart "Tustyl" Spring and Summer models for sport or dress wear

Made with a brim that can be attached or detached in a second



A large or a small hat as the occasion demands  
The "Tustyl" is the season's cleverest millinery innovation

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EVERYWHERE

WRITE FOR ILLUSTRATED  
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Hat shown above with brim detached

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Fifth Avenue at Fortieth Street  
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Fittings under personal supervision  
**MME. S. SCHWARTZ**  
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This beautiful table, so light that a child can carry it without effort, is a "right-hand man" in living room, dining room, nursery, sewing room or library. Exactly right for a card table; rich in appearance; sturdy. We guarantee to delight you.

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INFANTS TO TWO YEARS

Embroidered yokes, necks and sleeves finished with veining and lace	\$1.00
Dainty hand embroidered baby caps	\$1.00

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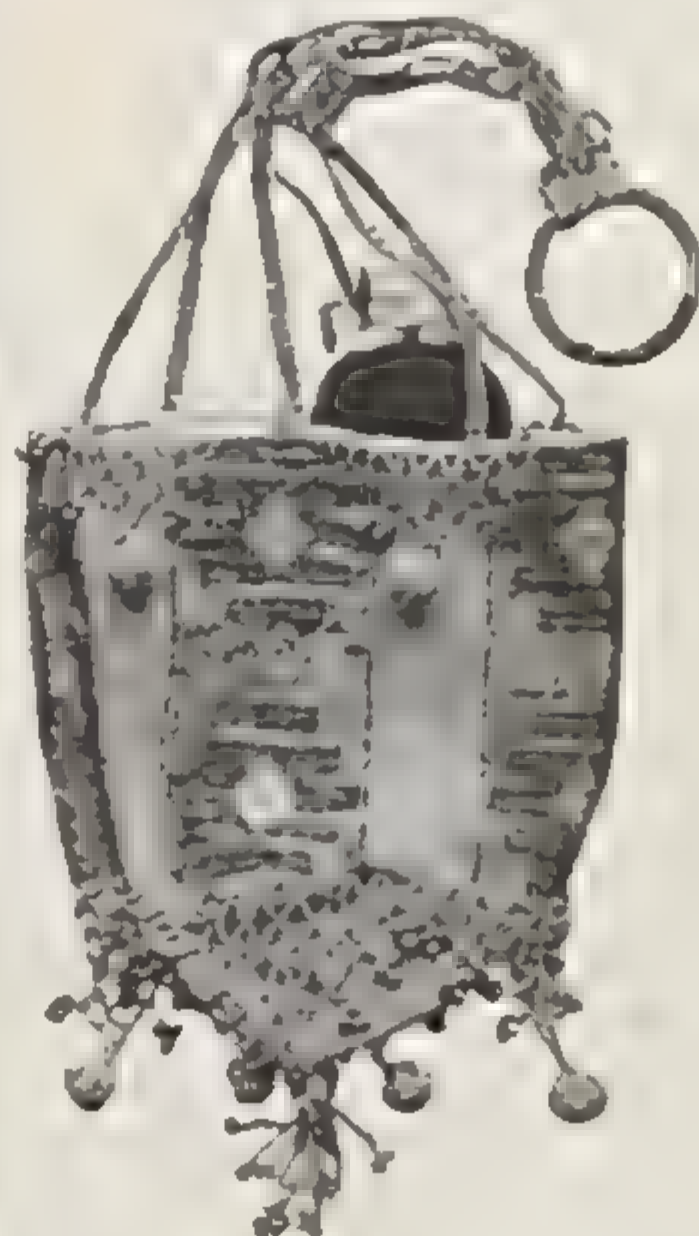
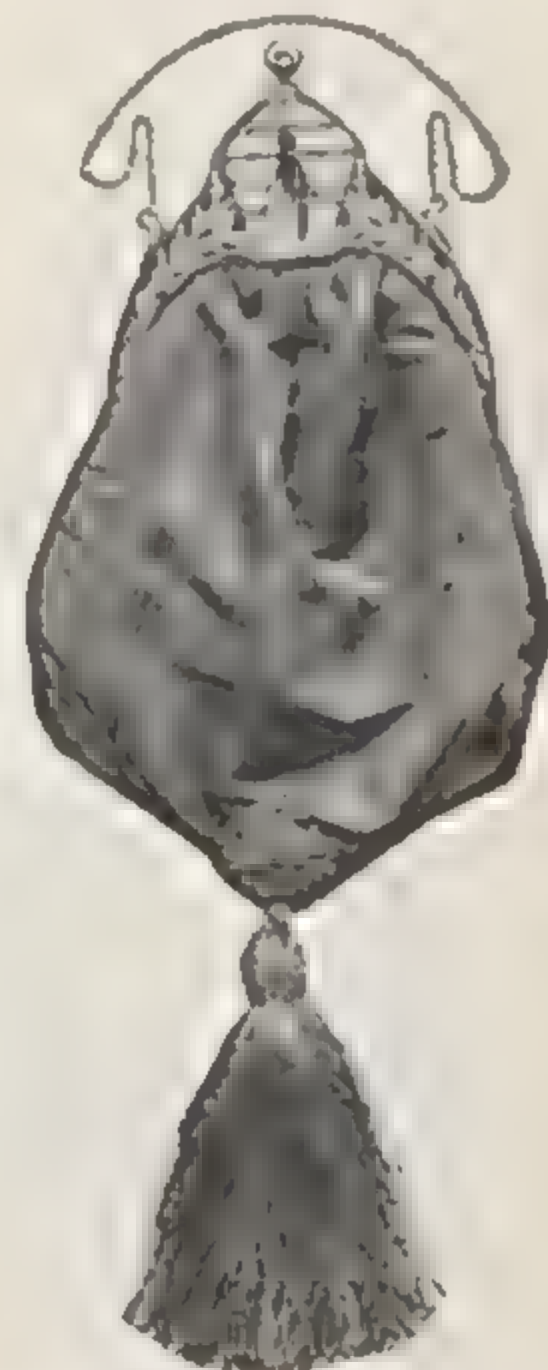


## BAGS AND VEILS

(Right) The season's whim in hats and veils is the perfectly plain hat trimmed only with an embroidered veil. This black veil has a gold and silver design, and, below it, a drooping vine



(Below) On its gold top it has a very small golden bird-cage which contains a parrot of green, gold, and red. The bag is made of self-striped taupe faille, with a long taupe tassel



(Above) This irregular design is evolved in black, copper, and gold beads; the lining is of gray silk



(Left) Here that modern indispensable, the bag, reminds us of the reticule by its quaint decorations in steel beads



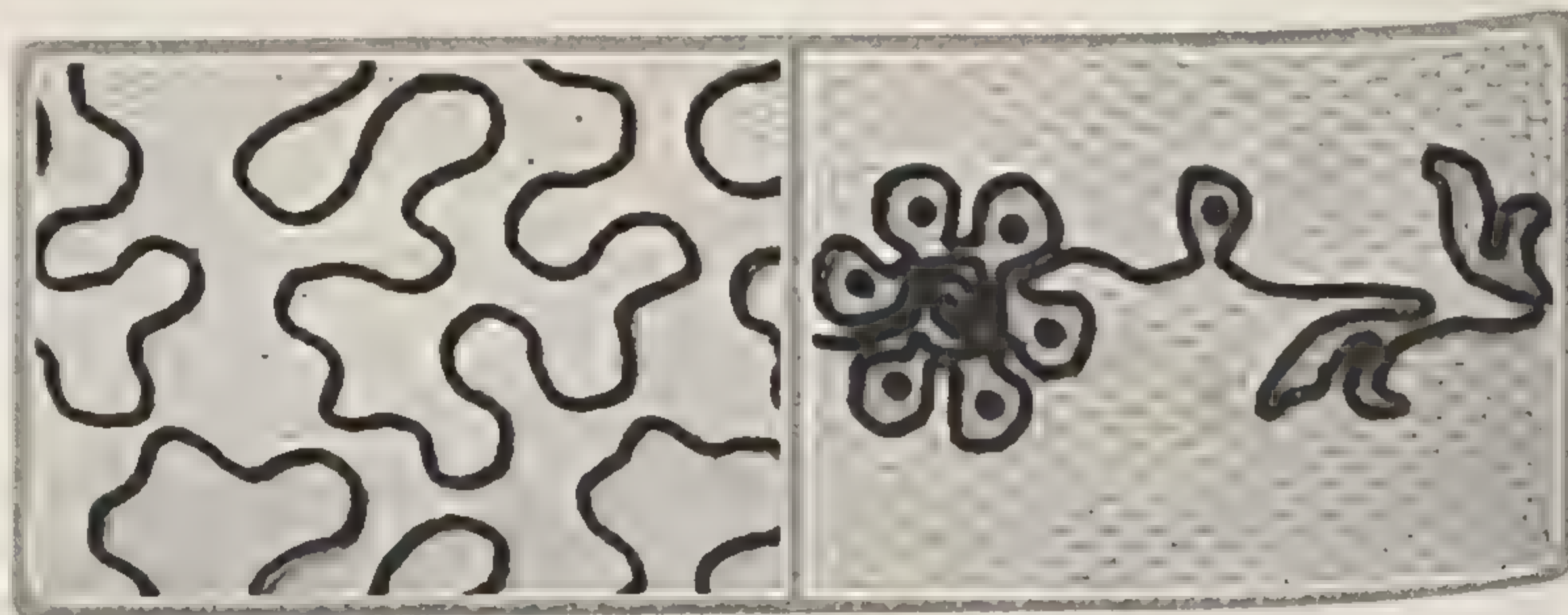
(Below) Left: black veil with scroll in soft paisley colors; middle: blue veil, gray border, and blue design; right: black veil, chenille design; these veils, and that above, from Altman



(Above) A Wedgwood bag has a design of sapphire blue beads standing out sharply against a background of opaque white beads



(Above) Its net-work is of taupe beads, and it has taupe silk accordion-plaited sides, bead-covered handles, and a green and old rose bead motif



(Above) A veil of hexagonal mesh, embroidered with the popular chenille, may be obtained in taupe, pearl gray, or tête de nègre



(Above) For the woman who likes a costume combining purple and gray, this purple-meshed veil, embroidered with gray chenille, is pleasing

(Left) There are chain stitched purple dots on this purple veil. The bag of rose, green, gray, and blue beads, has a tortoise-shell frame; bags on this page from Gidding

**MOSSE DECORATIVE LINENS**  
COMBINE ART, BEAUTY & QUALITY  
GEBRÜDER MOSSE INC  
19 WEST 45TH STREET ... NEW YORK

## MRS. E. ADAIR

London, Jan. 11th, 1917.—"Cannot send you another assistant immediately, though several in training. All busy here. Letter coming."

THE above message from Mrs. Adair's London Salon is significant. Recall that the war has compelled the ladies of London and Paris to carefully weigh all things not usually held necessary. Remember that as a consequence every Salon maintained for the care of the complexion in these two cities, EXCEPT MRS. ADAIR'S, has long since closed. Then, when one considers that Mrs. Adair's London and Paris Salons not only continue to serve her clients, but are busier than ever in their history, one has a conclusive demonstration of the greater value of Mrs. Adair's methods. It is suggestive to note in this connection that Mrs. Adair was the first to introduce modern, scientific methods of beauty culture.

### Visit Mrs. Adair's New York Salon

In which the quiet, refined atmosphere of her London and Paris Salons is duplicated, and where the same

### GANESH STRAPPING MUSCLE TREATMENT

is administered by adept English assistants, trained in London by Mrs. Adair. So, even as abroad, when superficialities drop away, and only tested worth remains, society women of America come to Mrs. Adair's Salon when the complexion requires actual upbuilding and rejuvenation. For every blemish to which the skin is heir, for slight lines or heavy wrinkles, for sallowness, coarse pores or a "leathery" appearance, for deep hollows, for a double chin, there is a special Ganesh Treatment, a treatment which brings real beauty, rebuilding by gentle methods the tired, worn tissues under the skin.

### Visit Mrs. Adair's Salon, and Learn

of the wonderful Ganesh methods of keeping the skin in perfect condition, which society women abroad have so signally endorsed.

### TRY THIS GANESH TEST IN YOUR HOME

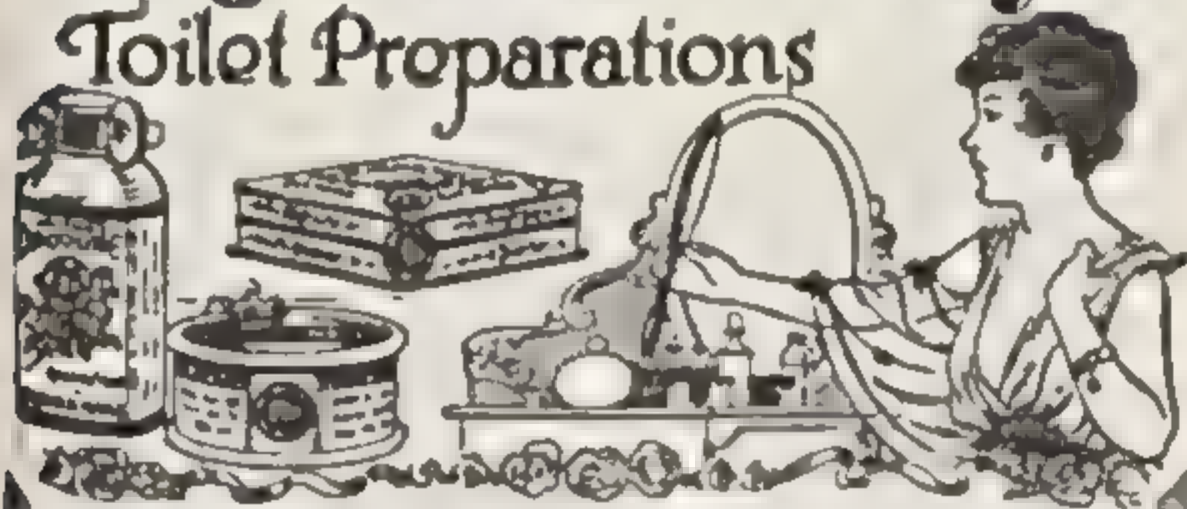
If the muscles of your face are in ill condition, sagging so that lines and wrinkles are beginning to show, if the tissues have lost life and buoyancy, daily pat into the skin with gentle finger-tips, a little Ganesh Eastern Muscle Oil. This nourishing oil will disappear beneath the skin readily enough as it is made so nearly like the natural oil of the skin that the tissues greedily absorb it. After a few days, watch your skin become firmer, smoother. You will see the fine lines gradually disappear and even the deep wrinkles and hollows fill out. A youthful, healthy color will come back as the health of the skin is restored. The treatment is simple and certain. A bottle of the Ganesh Eastern Muscle Oil, is \$1, \$2.50, \$3.00, by mail. This is but one of the fifty Ganesh Preparations and Appliances which are unusual in their value as preservers and restorers of youth.

Write for Mrs. Adair's Lecture Book and Price List

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ESTABLISHED 1868

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A new finger nail paste. Gives a brilliant and unequalled polish. Lustre is not affected by water. Easy and economical to use. Jars, 50 cents.

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An emulsion which softens and whitens the hands and complexion; removes tan and redness; cures rough, dry skin and will not irritate the most sensitive skin; imparts a refreshing sensation with fragrant perfume. 4 oz. bottles, 50 cents.

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## Jane Blaney

Gowns  
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*I am told*

by many of my patrons  
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are the smartest they  
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**Rubber Garments**  
FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They are endorsed by leading physicians.



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Made of Dr. Walter's famous flesh reducing rubber with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

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Are made to work on the skin and under the skin. The heavy Pat-Pat penetrates and rebuilds the tissues which give the youthful fullness of contour. Jar, \$6.00.

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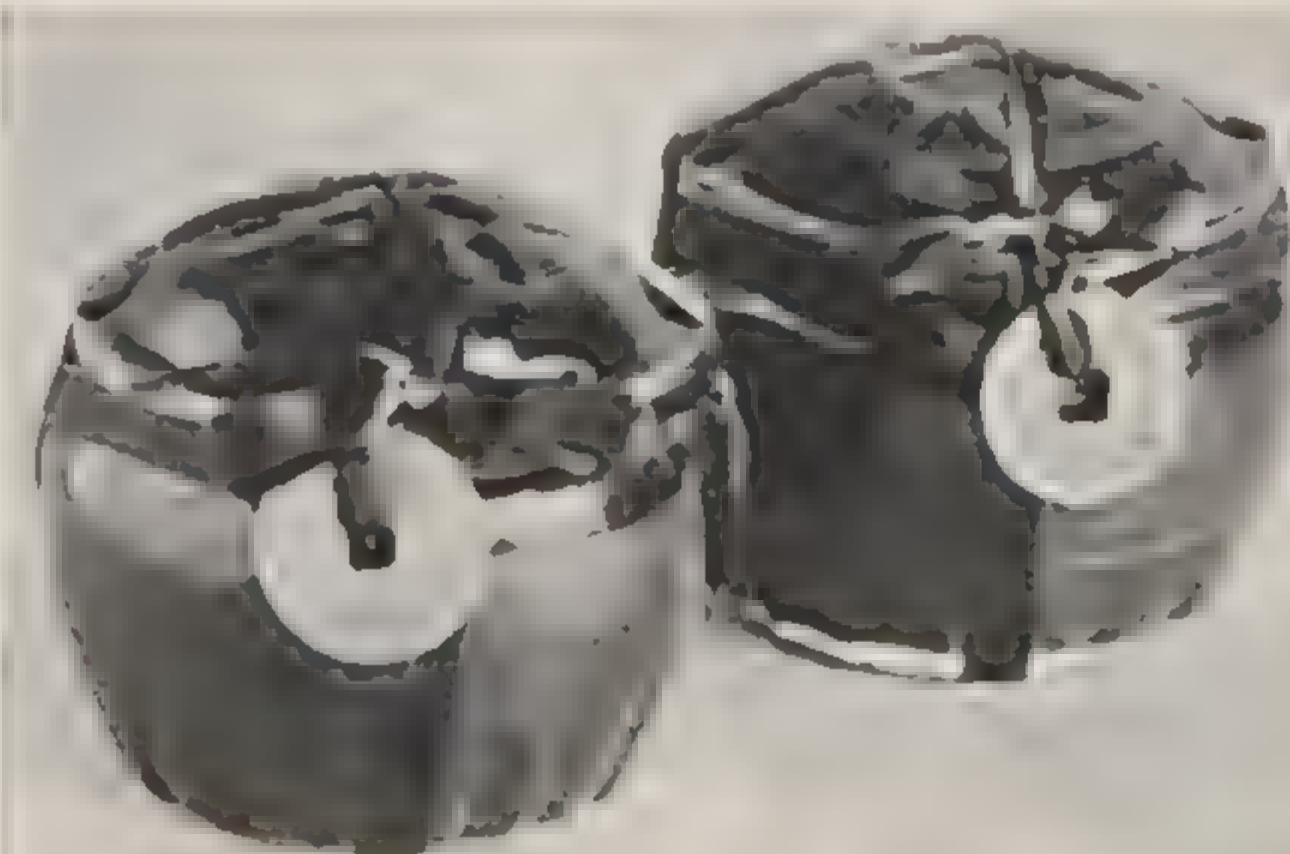
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Paris sends us the Beauty Bang

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### The Beauty Bang

Price,  
\$2.00



Made  
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Send  
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We shape the Beauty Bang to suit each individual style, constructing it so that where a thin bang is desirable, it divides and becomes a part of the upper coiffure—adding grace and softness.

All hair-needs looked after in our parlors. Grey and faded hair restored to its original color. Transformations, braids, waves, curls, etc., supplied with becoming correctness. Scalp treatment given—also advised by mail. Tell us your hair needs. All information strictly confidential.

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Widths AAAA, AAA, AA & A.  
All sizes including 8, 8½, 9 & 9½

Unlike the ordinary narrow width shoe, the "ShoeCraft" shoe has a proportionately narrower heel which fits perfectly and lends the foot a measure of comfortable support. This is but one of the exclusive features of "ShoeCraft" shoes. Our booklet, "Fitting the Narrow Foot," explains them all. Write for it.



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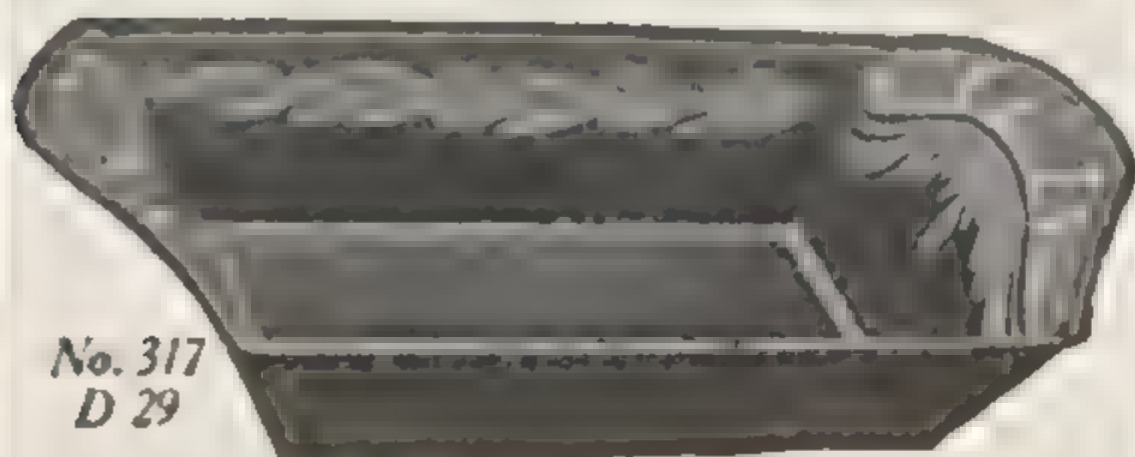
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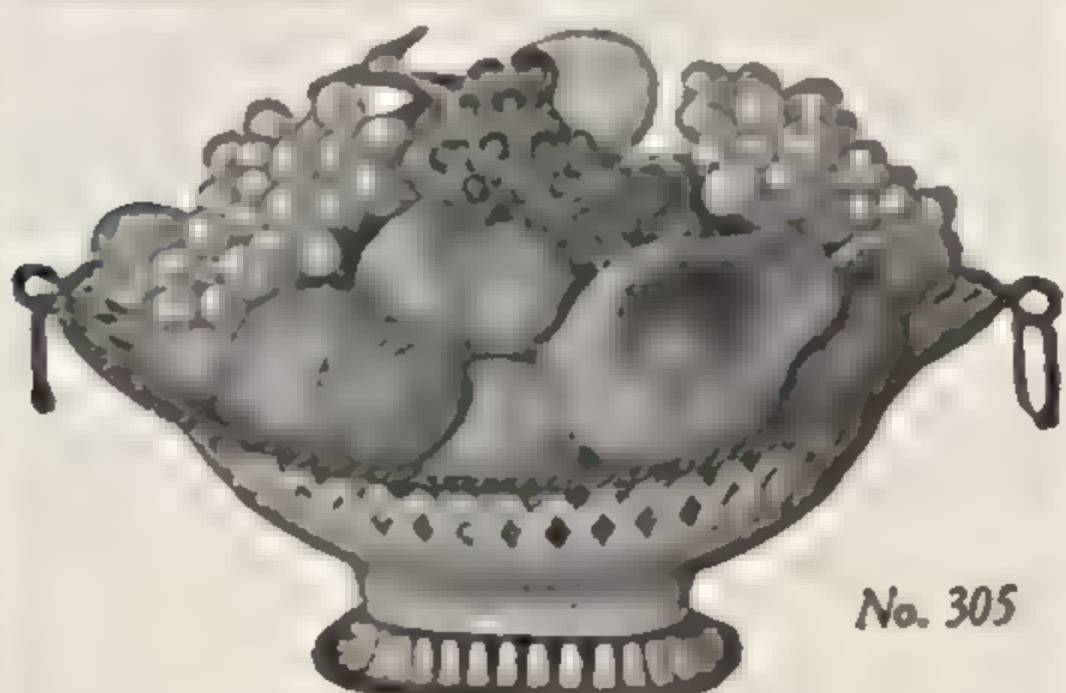


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Price Plain Enamel, any color desired, ready for  
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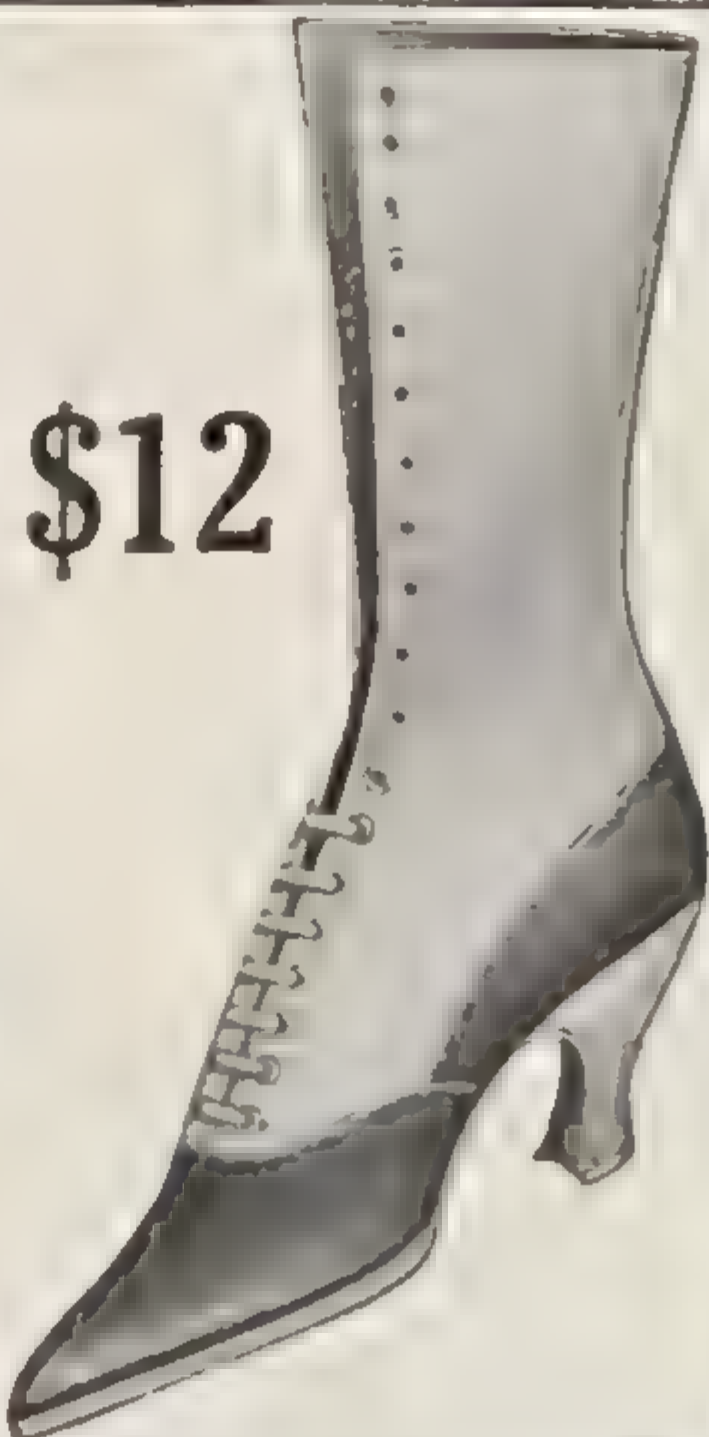


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White washable kid top  
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White kid heel and white  
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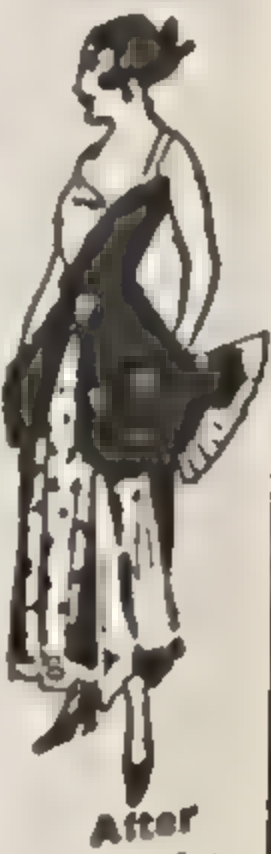


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And wind your wools, and be your friend!

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Comfort, abdominal sup-  
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Every feast of reason must have its mental cocktail.

Judge is the perfect apéritif.

Not too dry—with preachments.

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—but *mixed just right*—

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# His Letters

He met the wit and beauty of English society—he stood in the gorgeous splendor of the Russian Court—he admiringly watched the Boers wage their plucky fight on the veldts of Africa—he heard the bullets sing at San Juan—wherever things happened there was RICHARD HARDING DAVIS. Adventure had but to beckon and his seven league boots whisked him at once into action. The world was his playground. He was the Peter Pan of American Letters and to the last minute retained his fresh, unspoiled love of life.

In long, charming letters to his mother and family, written with boyish frankness and enthusiasm RICHARD HARDING DAVIS recounts his adventures from his entrance into the newspaper field in 1889. These letters, covering his most active and interesting years, have been gathered together and will be published serially in the Metropolitan, beginning in the March issue (on the newsstands February 8th). The writer's brother, Charles Belmont Davis, will add intro-

ductory paragraphs to the letters and provide a sequential form for their publication.

For sprightly reading, Davis's letters are only equalled by his fiction stories, with this added value that these letters are Dick Davis himself, real, true, always-something-happening letters, reflecting the big, courageous boy-man, who has gone on before. Their unfailing courage and virility will stouten the hearts of many of us playing the Great Adventure, and this, we know, is as the writer would have it.

## The Adventures and Letters of RICHARD HARDING DAVIS

*begin in a notably bright and interesting number of America's Livest Magazine*

To a magazine public surfeited with thin, insincere and sloppy periodical reading, aimed for a 2 by 2 intelligence, it comes as a refreshing relief to find a magazine with enough body to lay on the library table without having to hold it down! We believe the March Metropolitan is that magazine—live, vital, sincere—a creation of sane, forward-looking brains. A magazine with youth rampant through its pages, where romance, adventure and inspiration delights you, thrills you and refreshes you.

For instance—

We have with us again that delightfully real victim of calf love—no other than the well-known William Sylvester Baxter. His literary father, BOOTH TARKINGTON, relates another amusing escapade of W. S. B., who might have been you at the tender age of seventeen!

LEROY SCOTT, the first writer who has succeeded in putting the drama of New York's dress-suit underworld on paper, contributes a new detective Clifford story that will thrill the most hardened disciple of Sherlock Holmes.

There are two love stories of Metropolitan quality by DANA GATLIN and Sinclair Lewis; also the first of a big love and mystery novel of the Great Lakes by EDWIN BALMER and WILLIAM MACHARG,—“The Indian Drum.”

WILLIAM HARD, who is in England for the Metropolitan, gives a vivid behind-the-scenes picture of Britain at War. THEODORE ROOSEVELT, who writes exclusively for Metropolitan, has a commanding contribution on Canada's part in the Great War and the lesson it should bring home to Americans.

There are eight big pages of ROTARY GRAVURE pictures, and a striking six-color cover design by HASKELL COFFIN, not forgetting the regular departments—ART YOUNG in Washington and CLARENCE DAY chatting in his own way on books, people and things.

This unusual magazine will be on sale at all good newsstands February 8th. If you are located where you cannot conveniently get to a newsstand mail fifty cents in stamps or cash to address below and the Metropolitan for three months, beginning with the March issue, will be mailed you post paid.

# Metropolitan

FOR MARCH—All Newsstands FEBRUARY 8th—20 Cents

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432 FOURTH AVENUE, NEW YORK



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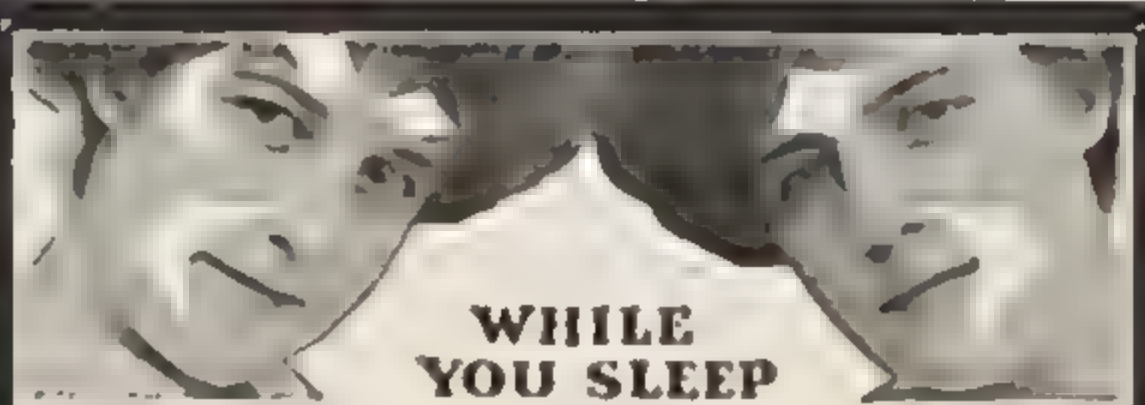
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Nauheim and all principal baths of European Health Resorts are given in the Bath House by skilled attendants.

Digestive and kidney disorders, obesity, neuritis, rheumatism and kindred diseases specially treated.

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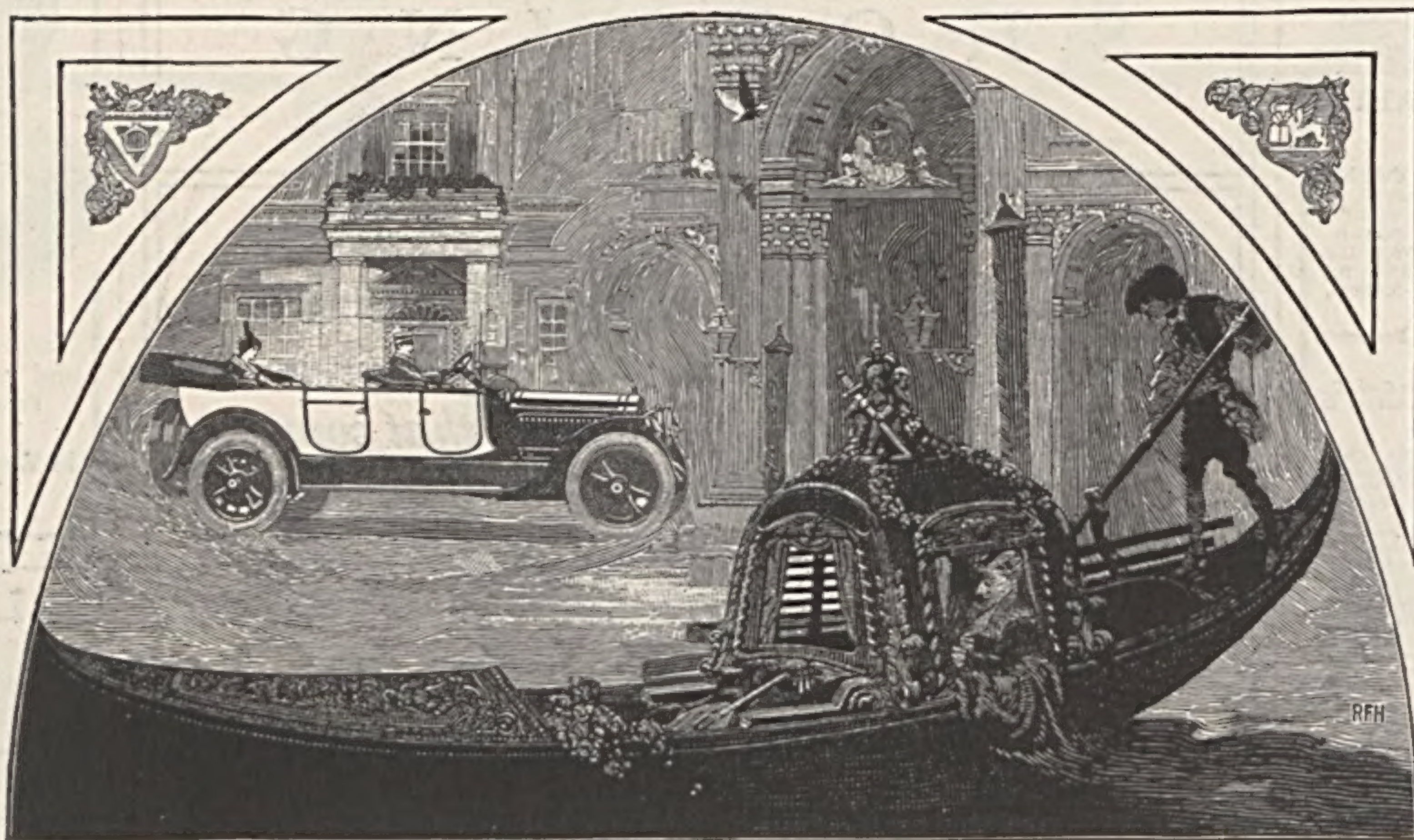


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